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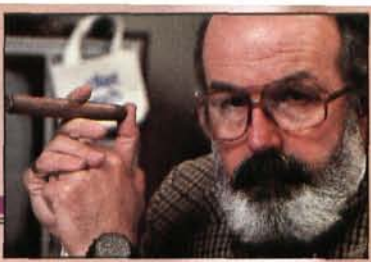
## CBS's Man on the Move

Nancy Collins Talks to Van Gordon Sauter



# New York

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By Rhoda Koenig

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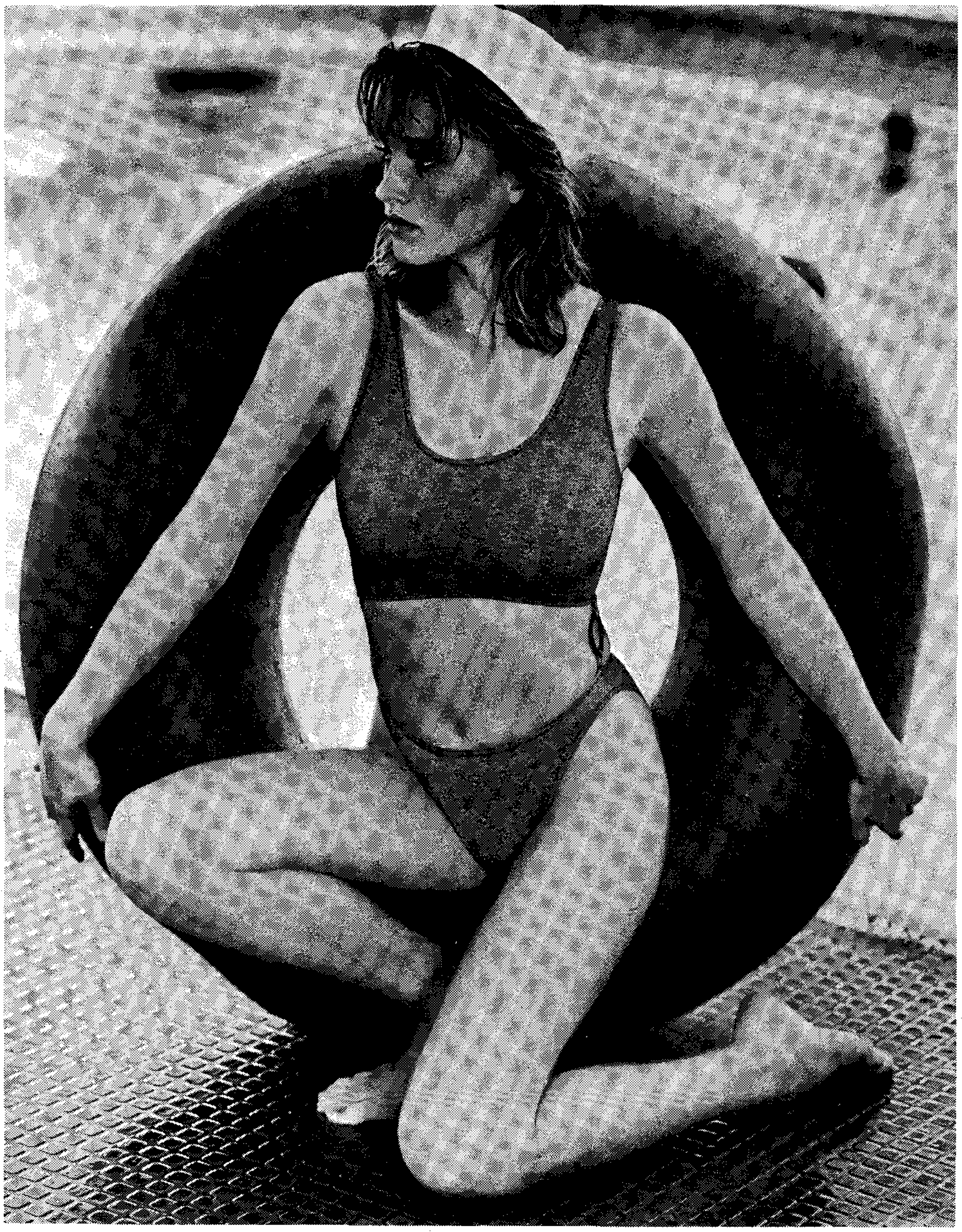

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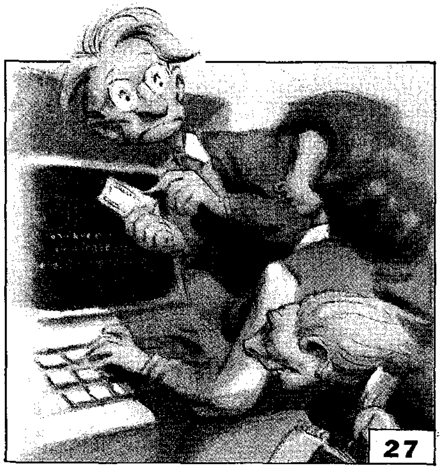
### The Man From Angola and Other Up-to-the-Minute Scams

*By Dinitia Smith*

There may be no such thing as a new con game, but there are seemingly endless—and ingenious—new variations on the old ones. Some play on New Yorkers' love of a bargain; others take advantage of our innate helpfulness. Dinitia Smith offers a rundown of some of the latest scams about town, and advice on how to spot them. One thing's for sure: If a deal sounds too good to be true, it probably is.



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### Jeremy Irons—The Real Thing

*By Rhoda Koenig*

Perhaps best known for his role as Charles Ryder in *Brideshead Revisited,* Jeremy Irons is now giving a performance in *The Real Thing* that critics agree is his best work yet. Here the actor talks with Rhoda Koenig about his latest success. "I've always consciously known where I wanted to go," he says. By all appearances, he has arrived.

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### Van the Man

*By Nancy Collins*

Since joining CBS in 1968, Van Gordon Sauter has risen rapidly through the ranks. He has been, among other things, president of the sports division, president of CBS News, where he shepherded the *Evening News* to a firm lead in the ratings, and now executive vice-president of the CBS/Broadcast Group. Insiders think he's headed for the top—the presidency of CBS, Inc. In this conversation with Nancy Collins, the self-styled "bearded eccentric," whom many feel is the ultimate corporate gamesman, ranges over a variety of topics, from the Westmoreland case to the De Lorean tapes. "I really respect and like this company," says Sauter. The feeling, it seems, is mutual.

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*By Joe Klein*

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*By John Simon*

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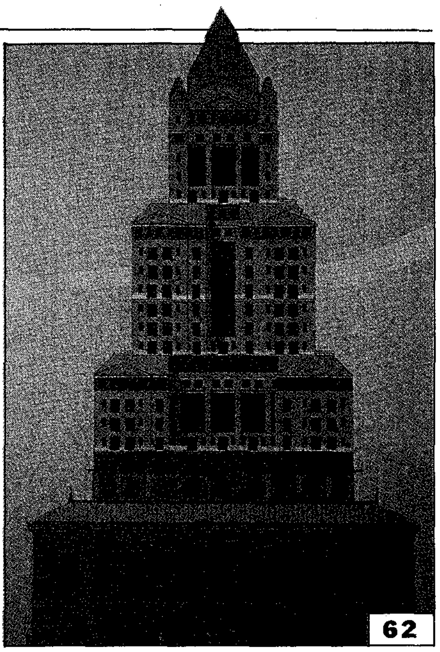
*By David Denby*

Female friendship is the subject of the tough but tender *Entre Nous.*



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*By Peter G. Davis*

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*By Carter Wiseman*

Two development projects give the Landmarks Preservation Commission its toughest test since Grand Central.

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**Cover:** Photograph by Barbra Walz/Outline; grooming by George Newell. Inset, Donal Holway.

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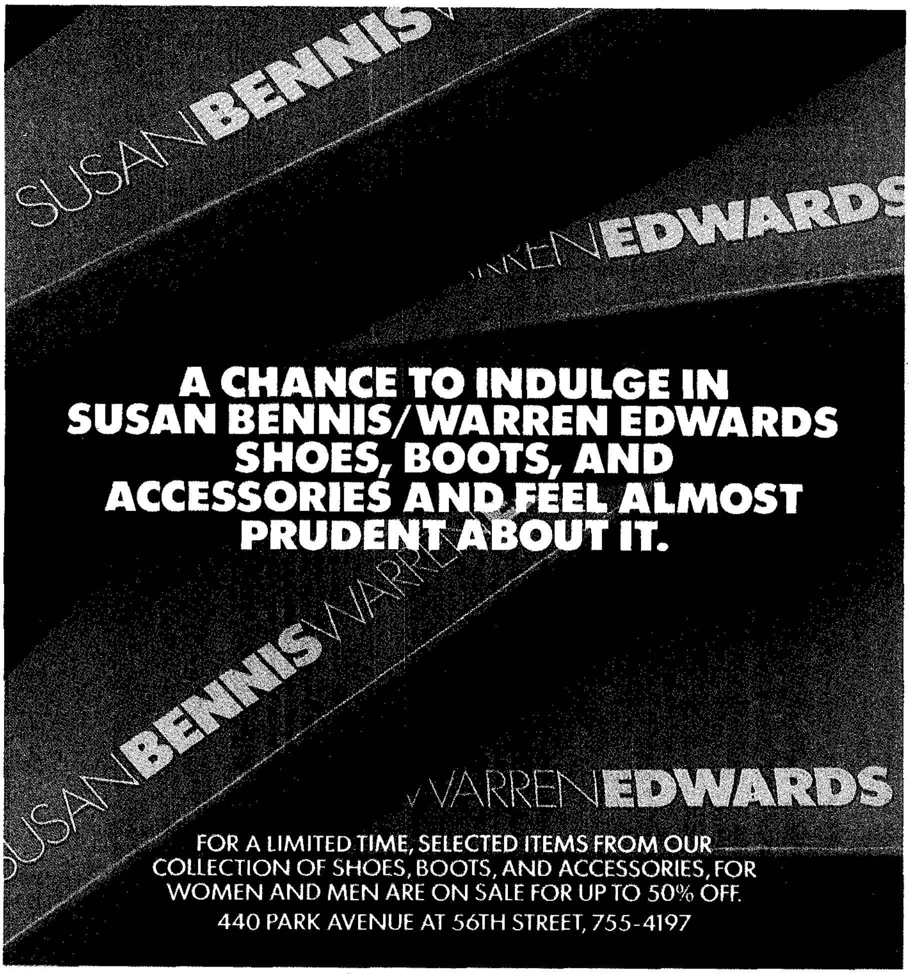

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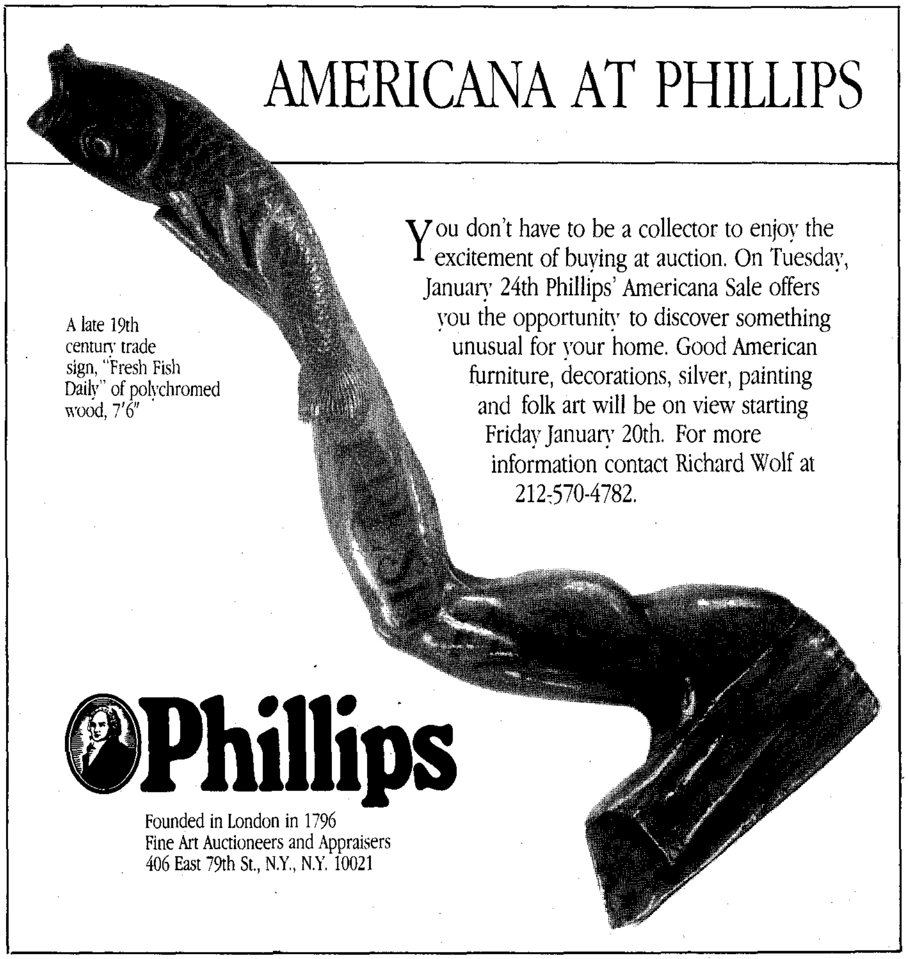

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A late 19th century trade sign, "Fresh Fish Daily" of polychromed wood, 7'6"

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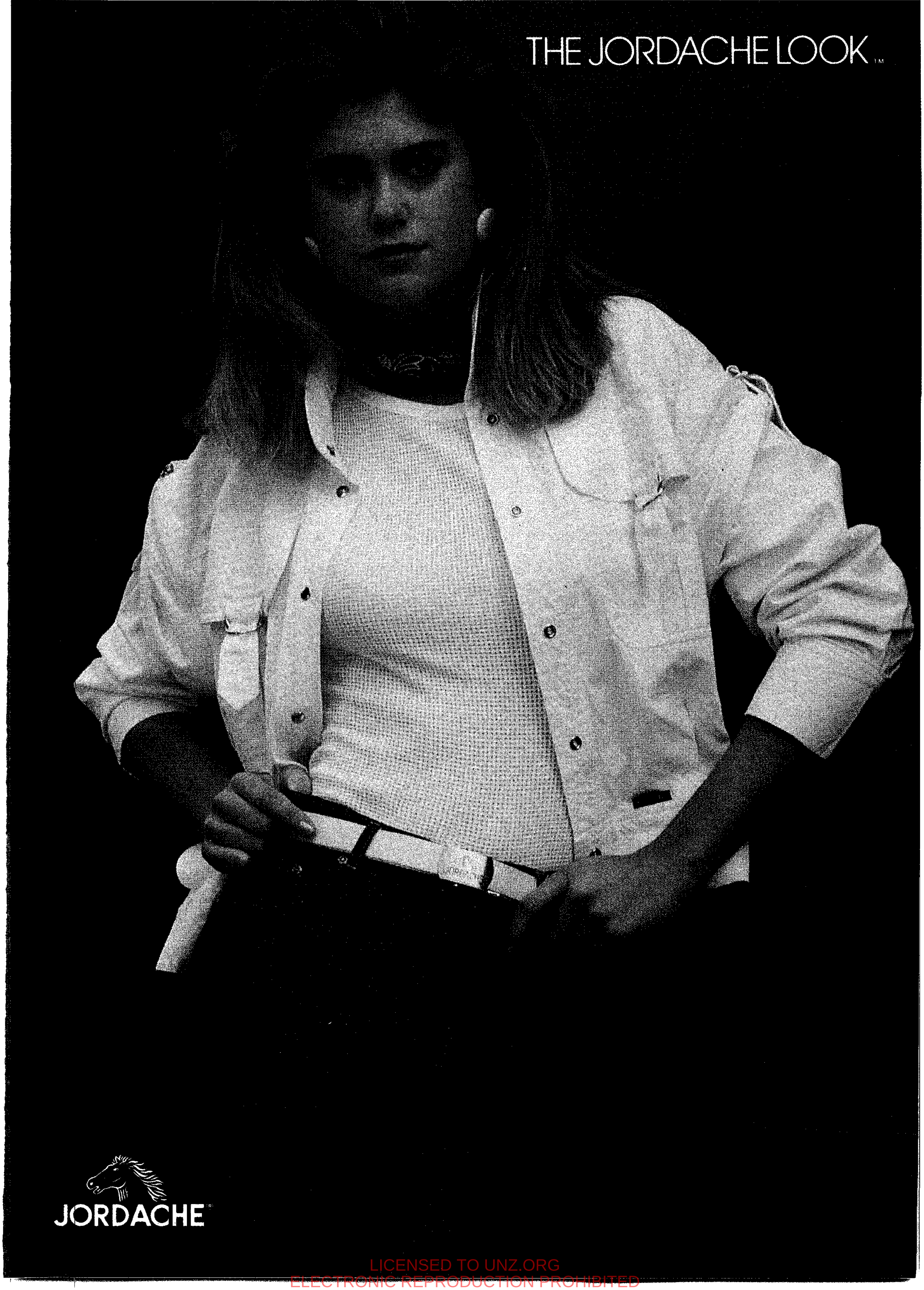
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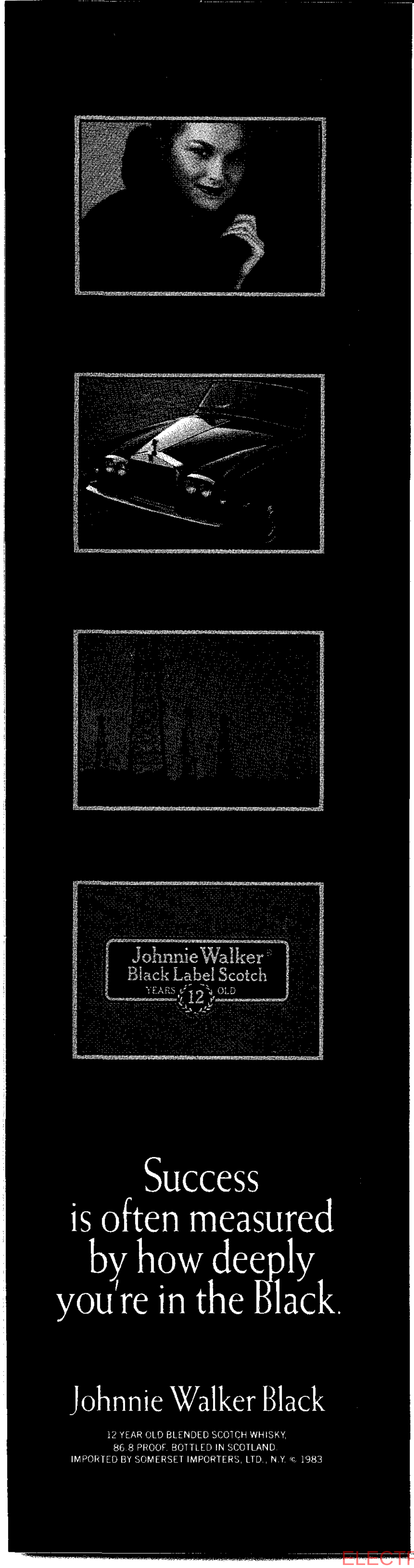

Success is often measured by how deeply you're in the Black.

Johnnie Walker Black

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# LETTERS

## Notes From the Unpersuaded

JESSE JACKSON'S BIZARRE ATTEMPT TO perpetuate the myth that his anti-Zionist stance is not anti-Semitism in disguise ["Sticky Questions for Jesse Jackson," by Lally Weymouth, January 9] again confirms the fact that not all racists are white. I wonder how Jackson, who had no qualms about embracing Arafat, a murderer of "Zionist" infants, would react to the spectacle of a white politician's embrace of a murderer of black children.

*Robert J. Ratner*
Queens

THE REVEREND JESSE JACKSON'S DECISION to take time out from his busy bid for the presidency in order to undertake a mission of selfless mercy in Syria is enough to rekindle one's faith in politicians and impel one and all to recognize him as a true man of God. Perhaps his Syrian mission might be followed by a visit to Siberia in quest of Raoul Wallenberg and a trip to the Midwest to find the lost Jimmy Hoffa.

*J. J. Gross, Leslie Barany,*
*Karen Golightly, Bob Mantel*
Manhattan

## The Beauty Part

"THE UNSEEN BEAUTY OF NEW YORK" [BY Carter Wiseman and Karen Mullarkey, December 26, 1983–January 2, 1984] was a wonderful Christmas present to your readers. I did, however, have a serious problem with Pete Hamill's essay ["The Joy of Ornament"]. Describing de Kooning's art as "mucky color and primitive draftsmanship" and nothing like what they used to do in the good old days is the sort of thing you'd expect Hamill to say while cradling a beer in a dark saloon. Contrary to his belief, "most New Yorkers" do *not* share his sentiments.

*Sonia Katchian*
Manhattan

BRAVO TO PETE HAMILL FOR HIS COURAGEOUS essay, which was patriotic in the truest sense of the word—a concern for our precious heritage. Art has always been a witness to civilization and is certainly a country's most valuable asset. Hamill asks us to embrace and to protect our past.

*Elsie K. Belmont*
Manhattan

*Letters for this department should be addressed to Letters to the Editor,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

YOU CAUGHT THE ADVENTURE OF HUNTING for the unexpected, and performed a real service by focusing on so many of the creative sights of your fabled city.

*Ed Stone*
*Harold Weinstein*
White Plains, N.Y.

SEVERAL FRIENDS CALLED ME, THE WEEK your special issue came out, congratulating me [for living amid such unseen beauty] and declaring that those less fortunate would be jealous. That week, my building had no heat for four days, no hot water for three days, the Fire Department had to be called twice, and our super got an unlisted phone number. Then the Christmas wreaths bedecking our façade were swiped. I guess it's better to be green with envy than blue with cold or red with rage.

*Name withheld (by fear)*
Manhattan

I HAVE PASSED UNDER THE GRAYBAR Building canopy thousands of times over the past 50 years, but until you photographed them, I had never noticed the rodent sculptures on the cables.

*Joseph R. Duffy*
Jersey City, N.J.

HOW REFRESHING IT WAS TO READ IN Pete Hamill's wise essay that "less is rarely more." Such a statement would have been considered heresy when I studied architecture and art history at an Ivy League school twenty years ago. Now I am glad to know that so many of the things I wanted to enjoy, like fauns, friezes, and fancy grillwork, are back in style.

*Charles W. Roberts*
Des Moines, Iowa

AS A RECENT TRANSPLANT TO THE WEST Coast, I miss the architectural marvels that abound in New York. One just has to stroll down any street to get a sense of the vibrancy and grandeur. We need to guard against the urge to tear down our historic heritage and build large glass boxes in the name of progress.

*Steven Klappholz*
La Jolla, Calif.

RE THE REGINALD MARSH MURALS REPRODUCED on page 59: Since they were a W.P.A. project, only the U.S. passenger ships were identified by name. For example, the *Washington* is singled out, while the *Queen Mary* and the *Normandie* are not.

*Stephen S. Lash*
Manhattan

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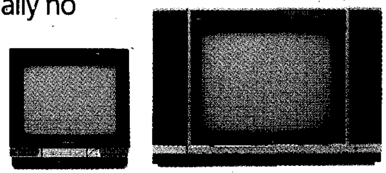

In Touch with Tomorrow

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THE CAST-IRON LAMPPOST FEATURED AS a secret beauty borders on the edge of Madison Square, not Union Square. I'm sure Alfred Stieglitz and Edward Steichen would agree.

*Doris Brautigan*
Manhattan

"THE UNSEEN BEAUTY OF NEW YORK" directs your readers to the ruins on Roosevelt Island, stating that they are "an excellent place for reading old poetry and photographing the latest fashions." While the remains of the three hospitals are indeed landmarks, they are unsafe for any activities. A chain-link fence surrounds them to deny public access to the area.

*Joseph F. Pennisi*
Deputy commissioner
State of New York Division of
Housing and Community Renewal
Manhattan

### A Word From the Y

IT HAS ALWAYS BEEN A CHALLENGE FOR us to successfully portray the Y as the multifaceted community center it is. Katharine Davis Fishman not only captured the diversity of this place ["Pop Goes the Y," December 26, 1983–January 2, 1984] but also depicted the energy, warmth, and spirit of this unique institution.

*Helene Davis*
Public Relations, 92nd Street Y
Manhattan

### Debugging

I ENJOYED PATRICIA MORRISROE'S ARTICLE "Living With the Computer" [January 9]. Unfortunately, the book attributed to me, *The Computer User's Handbook,* does not exist. I am the author of *The Osborne/McGraw-Hill Home Computer Software Guide,* which expands and updates my *New York* article "Wizard in Your Home: A Guide to Personal Computers" [December 14, 1981].

*Steve Ditlea*
Manhattan

### Picture Imperfect

IF ONE LOOKS CAREFULLY AT THE ARTWORK in "Hot Cars" ["On Madison Avenue," by Bernice Kanner, January 9], it will be apparent that your photographs of the Buick Regal and the Oldsmobile Cutlass Supreme are transposed. Your mistake is a further indication of the way automobiles are generally perceived by New Yorkers. I'm sure this mistake would not have been made in *Los Angeles* magazine.

*Paul R. Katzka*
Manhattan

*Editor's note:* Pictures of the Regal and the Cutlass were transposed in some copies because of a production error. ■

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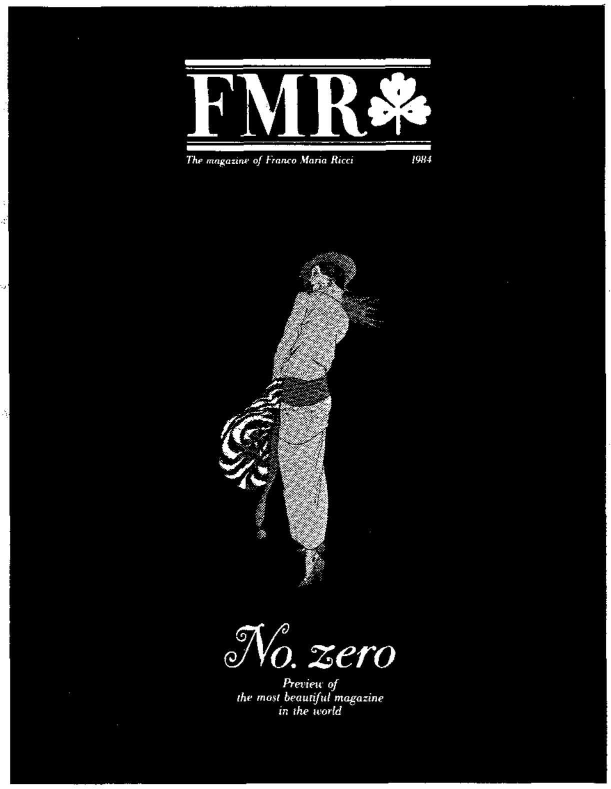

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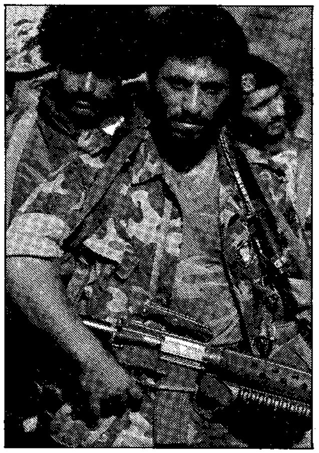
# INTELLIGENCER

## Did Berets Help Lebanese Faction?

HAVE GREEN BERETS BEEN giving unauthorized help to Lebanon's largest private army, the rightist Christian militia? That's what a source close to the paramilitary group claims.

About 50 Green Berets are in Lebanon to train the official Lebanese army. A number of them have made "strictly informal contact" with the Christian forces, which have taken a beating from rival Druse Muslims, said the source, a former Lebanese-government adviser.



**Christians:** *Informal aid?*

The source would not detail the nature of the alleged dealings between the militia and the Americans, who are supposed to be teaching the Lebanese army "small-unit tactics." But he contended that paramilitary contact had alarmed the State Department, which "stepped in and squashed it."

A State Department official said it was "absurd" to suggest that "Green Berets are training [Christian] militia." Could they have been giving unofficial advice? "We're not aware of any informal contacts, and no such contacts are authorized," the official said. "Some of the trainers reside in East Beirut, so in that sense some of them could have come in contact with the Christian forces."

## Some Trump Retailers Are Unhappy

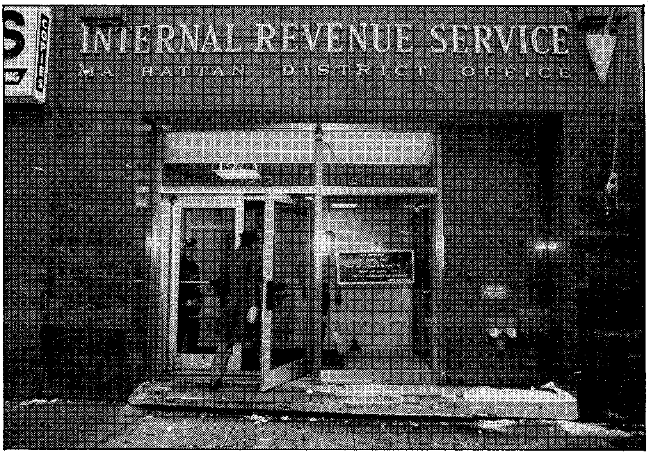
SOME OF THE RETAILERS selling high-ticket merchandise at Trump Tower apparently aren't above a little grass-roots organizing. The goal? To form a tenants association to deal with "general grievances," according to insiders.

The complaints include heavy traffic from tourists who are "lookers, not buyers," said one retailer, and the dearth of coordinated advertising for the atrium, where retail rents range as high as $350 per square foot. Some smaller stores in the Tower grossed "less than $1,000 a day" over Christmas, according to a source close to one retailer. "That's simply not viable, especially at these rents."

Larger Trump establishments—such as Asprey, Ludwig Beck, and Loewe—reported "strong" Christmas sales. And Tower owner Donald Trump said that two boutiques—Lina Lee and Botticellino—are planning to expand their space. Michele Doolan, manager of the small Kenneth Jay Lane costume-jewelry boutique, reported, "My Christmas sales were phenomenal." But, she added, "I know some people here are not that happy."

Unhappy tenants—and even some of the satisfied ones—have scheduled a January 25 meeting. How much support will they get? "We don't have these grievances," said the manager of one of the stores. "I don't think we'll attend." And Trump told *New York*, "If anyone's unhappy, we'll buy out their lease. This is the most successful retail atrium ever, and we have 100 stores waiting to get in. We can get more than $350 per square foot."

## Sheltering Income—and the I.R.S.



**Capital venture:** *A tax shelter right under the I.R.S.'s nose.*

HERE'S THE ULTIMATE REVENGE for the overtaxed: The 21-story Manhattan headquarters of the Internal Revenue Service is about to be marketed as a tax shelter.

The building, at 120 Church Street, where the I.R.S. has a seven-year lease, is being sold by its current owner, Bedford Associates, to Church Street Realty for $42 million. That company will syndicate the property among investors, who will benefit by writing off a portion of their outlay and of the building's depreciation against their income.

"That *is* amusing," remarked a staffer at the state attorney general's office, which regulates such ventures.

I.R.S. spokesman Mark Thorn warned that his outfit "is always looking for evidence of abuse in tax shelters—and being tenants in one won't make us do anything differently."

Indeed, a memorandum Church Street Realty has filed with the state attorney general indicates that the tax men could have the last laugh: Among other risks of the venture, the memo warns, if the agency doesn't renew its lease, which expires in 1988, "there is no assurance that [the owners] will be able to find tenants" for the building.

## Double Talk From Barbra Streisand

**Streisand:** *Talker of the town.*

A TALK WITH A REPORTER IS not necessarily an interview. At least, according to Barbra Streisand, when you're talking to a reporter to explain why you can't talk.

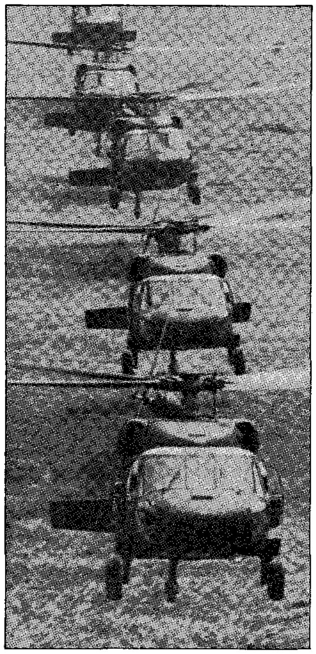
The *Yentl* star promised *McCall's* an exclusive interview for its January cover. Then, *Yentl* agent Pat Newcomb said, Streisand called *Ladies' Home Journal* writer Cliff Jahr to explain why she couldn't do an interview with him. "He taped the conversation, and the *Journal* ran it in December. She was upset."

"I'm sure Miss Streisand knew she was being interviewed," *Journal* editor Myrna Blyth said. "I don't think she's so lonely that she has to talk to a journalist."

BY SHARON CHURCHER

Photographs: top right, Don Hamerman; left, James Nachtwey/Black Star; bottom, Greg Gorman/Sygma.

## Haig and the Helicopter, Part 2



**Black Hawks:** *How different?*

AS SECRETARY OF STATE, Alexander Haig is said to have had a major hand in slapping controls on military sales to Taiwan. Now congressmen claim there are reports that Haig is trying to sell Taiwan a version of Sikorsky Aircraft's Black Hawk frontline army helicopter. Haig, a consultant to Sikorsky's parent firm, had previously been criticized for helping in a chopper sale to the Philippine government ("Intelligencer," January 9).

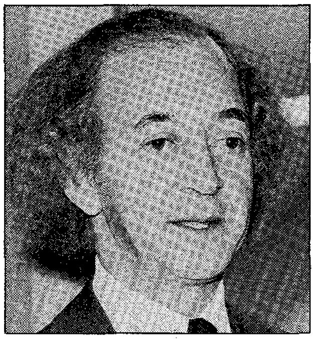
The latest flap began following an administration decision not to put the Sikorsky S-70C, a new helicopter from the Black Hawk family, on the Munitions Control List. That meant Taiwan, which is in the market for choppers, could buy the aircraft.

A Capitol Hill source said that during an August visit to Taiwan a delegation led by House Majority Leader Jim Wright was told that "Haig or somebody representing him" had intervened with Undersecretary of State Lawrence Eagleburger to keep the S-70C off the munitions list.

An Eagleburger aide and Sikorsky vehemently denied this. Another State Department source pointed out that Wright is from Texas, home of Sikorsky's rival, Bell Helicopter Textron. "A lot of this concern is being generated by the competition," the source asserted.

The S-70C is a "demilitarized" Black Hawk, the government said. But in a November letter to Haig's successor, George Shultz, Wright and Foreign Affairs Committee head Clement Zablocki—who has since died—contended it is "virtually impossible" to build a non-military Black Hawk derivative.

## Black Pol's Irish Eyes Are Smiling



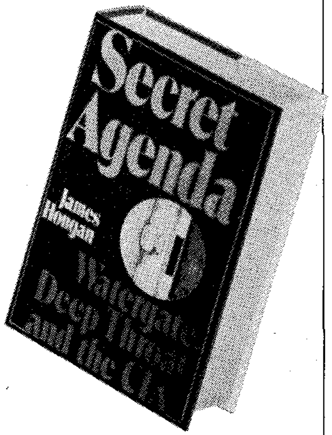
**Farrell:** *Getting his Irish up.*

THAT VENERABLE IRISH SOciety, New York's Friendly Sons of St. Patrick, is considering a membership application from Manhattan Democratic boss Denny Farrell. This may not *sound* strange, but Farrell has made his way in politics by being black.

"Both grandmothers were black," the state assemblyman explained to *New York*, but "I have a grandfather whose parents were from Ireland, and a grandfather who was Scottish. The bottom line is that black is a state of mind, and black is what I am."

Officials of the Sons, whose members include former pols Hugh Carey, Robert Wagner, and Malcolm Wilson, said the black leader's Irish roots ensure his acceptance. And Farrell says that could prove a foot in the door for another group. "I've said that I'll support any move to make it the Sons and Daughters," he said.

## Watergate Book: The C.I.A. Dunnit



***Secret Agenda:*** *Curious.*

RANDOM HOUSE IS ABOUT to publish what it calls the "first nonfiction book about Watergate." The author, former *Harper's* reporter Jim Hougan, will argue that some of the burglars who broke into Democratic headquarters in 1972 were double agents working for both Richard Nixon and a C.I.A. group whose interests conflicted with Nixon's.

A source who shares the curious theory put forward in *Secret Agenda: Watergate, Deep Throat and the CIA,* due out in May, said the agents' motives included "the collection of information linking politicians of both parties to prostitution and sexual affairs."

Hougan and Random House refused to discuss the book's details, but the publisher's catalogue claims the book will demonstrate that the Washington *Post,* whose reporters Bob Woodward and Carl Bernstein broke the Watergate story, was "manipulated by the C.I.A."

Retorted Woodward, "This thing could be more embarrassing for Random House than its [recalled] Barbara Hutton book."

## Show-Biz Notes

RICHARD GERE JUST WON'T let a sleeping dog lie. While promoting the English release of *Beyond the Limit,* which bombed here last fall, he has been sounding off at Paramount, the film's U.S. backer.

Based on Graham Greene's novel *The Honorary Consul,* the movie stars Gere as an amoral physician. Gere says Paramount demanded dialogue changes to soften the character. The star refused, so another actor dubbed the lines.

Norma Heyman, the picture's producer, said Gere also felt "humiliated" by posters depicting him shirtless, "especially since he's been criticized for that kind of thing before."

**Gere:** *"Humiliated."*

Paul Bluhdorn, a Paramount vice-president, denied the dubbing was Paramount-ordered but said Gere and *Limit* director John Mackenzie "thought they were making a highbrow, upscale art film. They weren't. The movie was about sex." . . . If the Harold Clurman Theatre, on West 42nd Street, seems like an ashram these days, it's because the company rehearsing *The Gods of Greece,* based on Arianna Stassinopoulos's book, is taking its topic seriously.

"We sit in a circle for an hour at the start of each rehearsal for a guided meditation," said Edward Weinbaum, theater spokesman.

The plot of the play, in which Stassinopoulos's sister, Agapi, co-stars, won't be *too* esoteric. For instance, in line with the book's thesis that the gods personify psychological traits, one scene has a bridegroom lustily kissing two female guests at his wedding.

"Then we flash back to Athens, where Zeus, who is part of this man's essence, has raped the nymphs," said Weinbaum.

Photograph, bottom left: Fred McDarrah.

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## The City Politic / Joe Klein

# THE QUIET MAN

### Bill Green's Silk-Stocking Style

SOMETIMES THE PUBLIC INTEREST REquires that a journalist pursue very personal, embarrassing, even perverse lines of questioning when dealing with a politician. Last week, in a conversation with Congressman Bill Green (Republican, Manhattan), I found myself in just such a position. "Why," I asked, "don't you own a color television set?"

The congressman, who is 54 years old and rather shy, blushed. It was the first time I'd ever seen a politician blush, but no matter: The question demanded to be asked. Earlier, at the taping of a cable talk show in Brooklyn, the program's producer had asked Green, "Have you ever seen our show before?"

"No," he replied, in an entirely superfluous display of honesty. "We don't have cable at home."

"You *don't?*"

"No, it didn't seem necessary. We only have a black-and-white set."

It should be noted that Bill Green, though media-impoverished, is not poor; indeed, it might fairly be said that he is loaded. His father was a securities trader who, among other things, bought a lot of Grand Union–supermarket stock and was chairman of the board of that company for a time. The congressman—who lives in a Park Avenue co-op with his wife and two children—would have no trouble purchasing a color television if he wanted.

But that sort of thing isn't his style, and, anyway, he says, "we didn't want to encourage the kids to watch more television than they already do."

It is also not Bill Green's style to ride around in official cars, or even to take taxis. After the cable talk show—in which he defended Westway against City Council members Carol Greitzer and Ruth Messinger—Green headed straight for the I.R.T. (while the two highway opponents attempted to hail a cab). Bill Green *always* travels by subway, even if he is late for an appointment. He does this as a matter of principle, convenience (he says), and frugality.

"He also owns a 1969 Chevy," says press aide Hank Roden. "He's that kind of guy."

The Chevy, the television, and the subways are odd—perhaps even eccentric for a man of his wealth—but they are not what's oddest about Bill Green.

The oddest thing is that he manages to keep getting himself re-elected to Congress from the city's most famous district—the 15th, or "silk-stocking," district, on the East Side—while maintaining a profile that is so low as to be almost invisible. He is a Republican in a district that is overwhelmingly Democratic. He is an unambitious, almost diffident man holding a seat that has traditionally been used as a stepping-stone by colorful, aggressive young politicians (two of his predecessors were Edward Koch and John Lindsay).

"Why does he keep getting re-elected?" asks Mayor Koch, who crossed party lines to endorse Green in 1982 but hasn't made up his mind yet about this year. "It's simple. The voters in that district are very intelligent. I should know. And Bill is just a superb member of Congress."

Since 1978, Green has been challenged by Bella Abzug, Carter Burden (who outspent him two to one), Mark Green, and Betty Lall. This year's opponent figures to be the toughest yet: Manhattan Borough President Andrew Stein, who will have to defeat Lall (and perhaps Abzug and others) in a primary before challenging the incumbent. The betting is that Stein will prevail and the most expensive congressional race in American history will ensue. Stein has already hired David Garth to run his campaign; Green, obviously expecting a struggle, has hired media adviser Jay Severin, who used to work for Garth.

The idea that Bill Green, the man with the 1969 Chevy, might wind up in the most expensive congressional race in history is a wonderful irony. Born to a Manhattan Jewish family, Green is an old-fashioned, patrician, almost New England Yankee–style moderate Republican; his heroes, he says, are Wendell Willkie and Jacob Javits. He was educated at Harvard College (magna cum laude) and Harvard Law School (law review), and had a long record of quiet civil service—especially in the Nixon-Ford Department of Housing and Urban Development—before running for Congress. In 1980, he supported John Anderson for the Republican presidential nomination (he didn't endorse Reagan until the weekend before the campaign); he also supported Javits, his hero, against Alphonse D'Amato for the United States Senate, even after D'Amato won the Republican primary. "I didn't think it would be right to abandon Javits at that difficult time in his life," Green says.

In 1981, Green voted for Ronald Reagan's budget and tax cuts, but he has since opposed the president 64 percent of the time. Over the past five years, his approval rating from the liberal Americans for Democratic Action (A.D.A.) has averaged 70 percent, which is slightly higher than it has ranked John Glenn.

"Green plays a very difficult game," says Brad Johnson, who is Mario Cuomo's chief lobbyist in Washington. "It's hard to be a loyal Republican and still look out for the best interests of New York. Sometimes Bill gets caught in the middle, at times he doesn't vote with

**Standing on principle:** *Congressman Green always travels by subway.*

Photograph by Chuck Fishman.

us, but he's usually very diligent and effective, especially on housing issues. It's important for me to have a Republican who can make our case with other Republicans. He prefers to do things quietly, out of the limelight. He doesn't like to grandstand. But what he lacks in flamboyance he makes up in substance."

There are others, though, who say that Green's "lack of flamboyance" is more wishy-washy than shy; Green may *vote* well, the argument goes, but what has he *done?* The New York Sierra Club, for example, complained in a recent newsletter that "despite his rhetorical support for the environment," Green had failed to lead the fight in the House Appropriations Committee against the president's proposed budget cuts in the Environmental Protection Agency. It seems likely that Andrew Stein will pursue the same "lack of leadership" line of attack.

When asked about his relative invisibility, Green actually becomes angry. "I was able to get $500 million in transit aid for the city by a modification of the tax laws. I saved the city $600 million in Medicaid payments by opposing the administration's proposed cap on spending. I got an increase in operational subsidies for public housing, 20 percent of which goes to New York. What has Andy Stein done for the city?"

All the achievements Green lists are technical ones; large sums of money are involved, but these are not the sorts of "issues" that stir the public. Green eschews such issues; he rarely makes pronouncements on nuclear war or Lebanon. His dealings with the public are usually one-on-one at bus stops and subway entrances (he has an itinerary of twenty in his district that he'll visit for hours at a time, distributing newsletters and listening to complaints).

"He is a technician, the only politician I've ever met who is more interested in government than politics," says Jay Severin. "I think Bill gets angry when he has to take time off from his work to hold a press conference, *be a politician*—I mean, every two years he has to fight off some upstart who wants to use his seat as a stepping-stone. Unfortunately, he's going to have to be concerned with politics this year. When the spaghetti hits the fan, there's going to be a small block of undecided voters who will swing the election, and the way to reach them will be through television . . . and in New York that costs money."

It also costs privacy and, all too often, dignity—a high price for a shy man to pay. Indeed, Severin might do well to consider ways to make the process more palatable for his candidate—for starters, he might think about shooting the TV ads in a restrained, Republican black and white.

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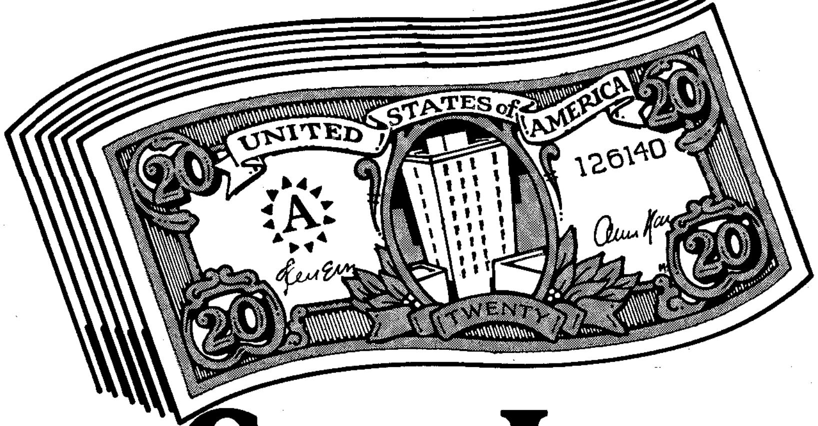

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## The Bottom Line/Jack Egan

# HIGH-TECH HEAVEN

### Electronics in Las Vegas

DURING THE NEXT FEW MONTHS, THE tech-minded shopper will be able to buy an inexpensive, second-generation compact-disc player, a telephone that includes a built-in answering machine and home security system, an 8-mm. video camera and recorder, and computer software to help him meditate—or even levitate his S.A.T. scores.

These were just a few of the items on display last week for the nearly 90,000 visitors to the annual winter Consumer Electronics Show, in Las Vegas. The emphasis this year, for the most part, was on the enhancement of existing gadgetry rather than the introduction of new devices.

**What's new:** *Ericsson's "furniture" phone.*

There was also promising news for consumers. Though the industry is buoyant with expectations for a sales bonanza in 1984, following 1983's record pace, fierce competition is causing extensive price-cutting. Scores of companies are fighting it out in almost every segment of the business. For example, the compact-disc player—the latest audio technology, which uses a laser to read digitally encoded discs—was introduced less than a year ago at a price of about $1,000. Several manufacturers at the Las Vegas show displayed a second generation of players at around $500. And before the year is out, these sophisticated devices may be on retail shelves for as little as $300.

Despite the overall health of the industry, shakeouts in several areas are almost inevitable. Last year, the turbulence was felt in video games and home computers. This year, marketers of telephones and blank videocassettes may go through the same competitive process. Both areas continue to attract new suppliers, despite the seeming saturation of the existing market.

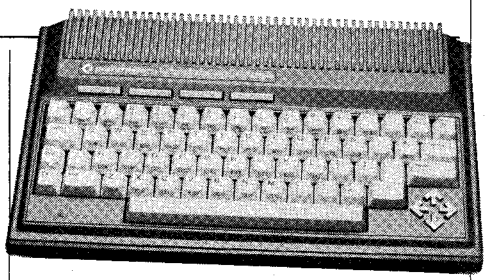
Kodak and Polaroid, for example, will be offering their own brands of blank videocassettes. Both companies hope to capitalize on their name recognition and their marketing muscle to gain a significant share of the business. But there is no guarantee they will succeed. The field is already packed with more than twenty brands, including Sony, Fuji, J.V.C., T.D.K., Scotch, and Maxell. Since most retailers carry only three or four brands, the fight for shelf space will be vigorous, and potential buyers will be wooed with special offers and rebates.

As it is, price-cutting of standard videotapes has prompted a number of manufacturers to emphasize high-grade formulations, designed to improve recording quality. Fuji and T.D.K. are introducing "super"-high-grade tapes to establish a niche at the upper end of the market, where the cutthroat competition is believed to be less of a factor. But even there, consumers can expect to be offered deals in the jousting for market share.

One of the oldest electronic devices at the show—the telephone—is part of the fastest-growing market. Here again, though, scores of manufacturers—from giants like A.T.&T., G.T.E., and I.T.T. to smaller, specialized firms like Cobra and Uniden—are trying to woo customers. Telephone gadgets on display ranged from simple receivers to multifunctional devices that combine radios, answering machines, and even home security systems in individual units. Some answering machines include synthesized voices that tell the owner, when he rings up for messages, how many calls he's received and when they came in.

The most expensive telephone in the show is made by Ericsson, the Swedish telecommunications firm. A duplicate of the company's 1892 desktop receiver, the antique replica comes in an edition of 400 and costs $1,600. Ericsson is also offering a $700 phone made in several rare woods. Each of these furniture telephones comes with a special numbered ownership certificate—the high-tech equivalent of the adoption papers for a Cabbage Patch doll.

*Kodak's 8-mm. "camcorder."*


*Commodore's new model-264 computer.*

The one genuine innovation at the electronics show also received the most attention: a new video camera from Kodak that uses 8-mm. tape instead of the standard half-inch. This "camcorder" provoked a heated response from Hitachi and some other VCR manufacturers, who argued that the addition of yet another format will confuse consumers and further fragment the industry. Despite the objections, a number of other companies are also ready to move into the 8-mm. market.

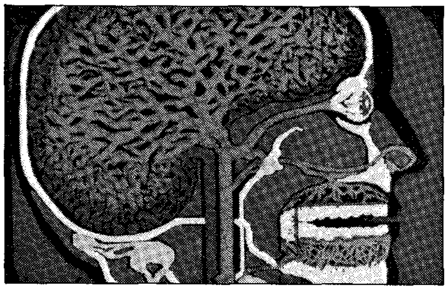
On the whole, VCR's had a banner year. Currently, one out of eight American homes has a videocassette recorder. By the end of the year, the number is expected to reach one in five. Sony's Beta Hi-Fi, a high-quality-stereo VCR, was well received when it was introduced last year. Other manufacturers, such as Toshiba and Aiwa, have now brought out their own versions. This spring, a similar stereo capability will probably be introduced for the rival and more popular VHS videocassette format.

The electronics industry's old standby, the television set, accounted for $5.7-billion in factory sales last year, nearly one-third of the record $19.2-billion total for electronic devices. Stereo televisions, cable-ready sets with over 100 channels, TV's with large projection screens, and sets with other innovations attracted buyers eager to upgrade their existing systems.

Despite problems in the lower-priced home-computer business last year—both Atari and Texas Instruments lost hundreds of millions of dollars—overall factory sales jumped an impressive 50 percent, capped by a very strong Christmas selling season.

Commodore was the big winner. In the final quarter of 1983, a time when both Atari and Coleco found it difficult to deliver product to stores, Commodore recorded more than $425 million in sales of its model 64 and VIC-20. This was a gain of 140 percent over the same quarter in 1982. In Las Vegas, the company introduced two new computers, which will appear in stores beginning this spring. The upgraded model 264, however, is not able to run the Commodore 64 software, and this incompatibility drew critical comments from some observers.

Coleco officials said that its late-arriving Adam computer will be made compatible later this year with the I.B.M. P.C. This will let the Adam use some programs developed for the best-selling I.B.M. machine. The search for a single home-computer standard remains elusive, however, and buyers must still choose among rival systems, while software manufacturers must develop multiple versions of each offering.


*Imagic's Microsurgeon video game.*

Elan Enterprise, an English company, introduced the only new computer at the show—a sleek model 64 that's incompatible with other operating systems. A word-processing program is built into the machine, as is a joystick. Other devices snap onto the body of the computer for a clean, modular look.

Though Apple was represented at the show, the company will hold off launching its eagerly anticipated Macintosh, as well as several other computer models, until later in January. I.B.M. did not participate in the Las Vegas exhibit, but its presence was felt everywhere. A number of manufacturers introduced software for the new I.B.M. P.C. Jr.

The most disappointing product line last year was the video game. Though 80-million cartridges were sold in 1983, dollar sales dropped from the previous year as manufacturers dumped cartridges at bargain-basement prices to get rid of inventory. "America is mazed out and shot out," said James Morgan, the new chief executive officer of Atari, talking to a meeting of security analysts.

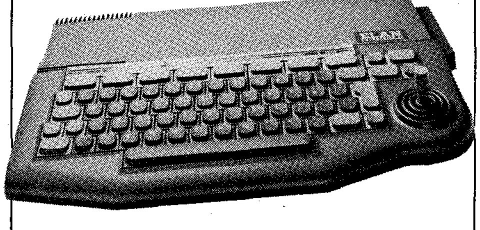
A few boutique software houses, such as Broderbund, Epyx, Imagic, Sierra On-Line, and Synapse, managed to do well with more sophisticated, action-adventure games, some of which can take weeks or even months to work through. Broderbund's popular Lode Runner game was licensed for coin-operated machines, the first time a home-computer game has been developed for arcade use. Synapse also introduced Relax, a biofeedback computer program that lets the user monitor his stress levels with his personal computer and helps to relax tension through meditation.

CBS Software emphasized educational programs at its Las Vegas exhibit. The company will offer computer tutoring to help high-school students prepare for standardized college-entry exams. One program is called Mastering the S.A.T., and another is designed to prep students for the College Board achievement test in English composition.

CBS Software also announced an agreement with public television's Fred Rogers for a series of programs based on *Mr. Rogers' Neighborhood.* The software will help children "develop self-esteem" and "explore their concerns and feelings," the company said.

Indeed, much of the software at the exhibit was aimed at self-improvement—even for adults. Various vendors displayed programs designed to teach people how to type, play a musical instrument, and master business management techniques. Some of the video games also incorporated educational elements. Microsurgeon, one of a series of games designed by Imagic for the new I.B.M. P.C. Jr., requires the player to maneuver a robot probe through a patient's bloodstream, racing against time to diagnose a deadly malady.

Increasingly, video, audio, and computer technologies are being mixed to come up with products that are more versatile, useful, and enjoyable. Nonetheless, the most entertaining example of technological gimmickry in Las Vegas last week was not at the Consumer Electronics Show. Rather, it was part of pop star Lionel Ritchie's performance at the M.G.M. Grand Hotel. Ritchie sang a duet of "Endless Love" with Diana Ross—only, Ross wasn't really there. Instead, she appeared onstage on a video screen, life-size and true enough to be real. The day may not be far off when stars can be summoned for command performances in the comfort of any fan's living room. ■



*Elan Enterprise's modular computer.*

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# WATCH THIS WATCH

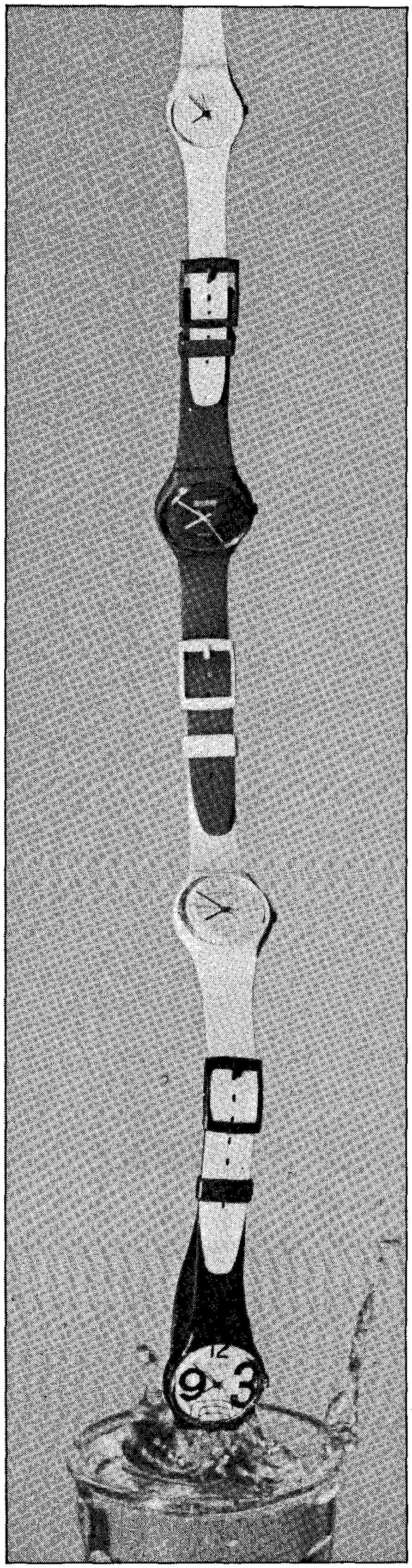
## Wristy Business

THE WATCHWORD IN THE EARLY 1960s was chronometer-measured precision. In the late 1960s, the emphasis was on water resistance as well as accuracy. In the 1970s, technology and gadgetry were the craze: It was the era of L.E.D.'s, or light-emitting diodes—you had to press a button to see the time—and dirt-cheap L.C.D.'s, or liquid-crystal displays. And by the late 1970s, the time watches told seemed less important than the look they sold. Watches had become status symbols, and the amount of status was in direct proportion to the thinness of the case.

Now Swatch (short for "Swiss watch"), an up-to-the-minute quartz marvel introduced last year with bold colors and zappy graphics, is gambling that clunkiness will become the byword in chic, or reverse chic, for the 1980s. The price certainly fills the bill: While Rolex's eighteen-karat-gold President goes for $7,950 and the Piaget Polo $12,900, Swatch's first line of 25 models sells for $19.95 to $37.50, depending on whether you want, say, a second hand, a calendar, or whatever. Each is made of durable plastic, is water- and shock-resistant, has a battery that lasts three years instead of the usual one, and is practically indestructible.

Most quality watches—and Swatch is being presented as a low-cost quality watch—are sold primarily through jewelry stores. Swatch is there, too, alongside the Patek Philippes, Audemars Piguets, Vacheron & Constantins, and Piagets. But because it is also being marketed as a fashion item, it is prominent in chic boutiques, the accessories departments of large stores, and sporting-goods shops as well. "Swatch is not so much in the watch business [where the low end is somewhat saturated] as in the fashion-sports-and-accessories business," says Max Imgrueth, president of the Swiss Watch Distribution Center/Swatch Watch, U.S.A., Inc. "We don't think of it as a timepiece as much as a design piece. We think that soon, if not already, people won't be saying 'Gee, my watch isn't functioning; I've got to get a new one,' but rather 'Gee, that color looks good; I'll get it for sailing, playing tennis, or to go with an outfit.' "

Swatch is also being billed as Switzerland's answer to the growing Asian domination of the world watch market, and it may prove to be the salvation of the Swiss watch industry.



**Making a splash:** *Some Swatches.*

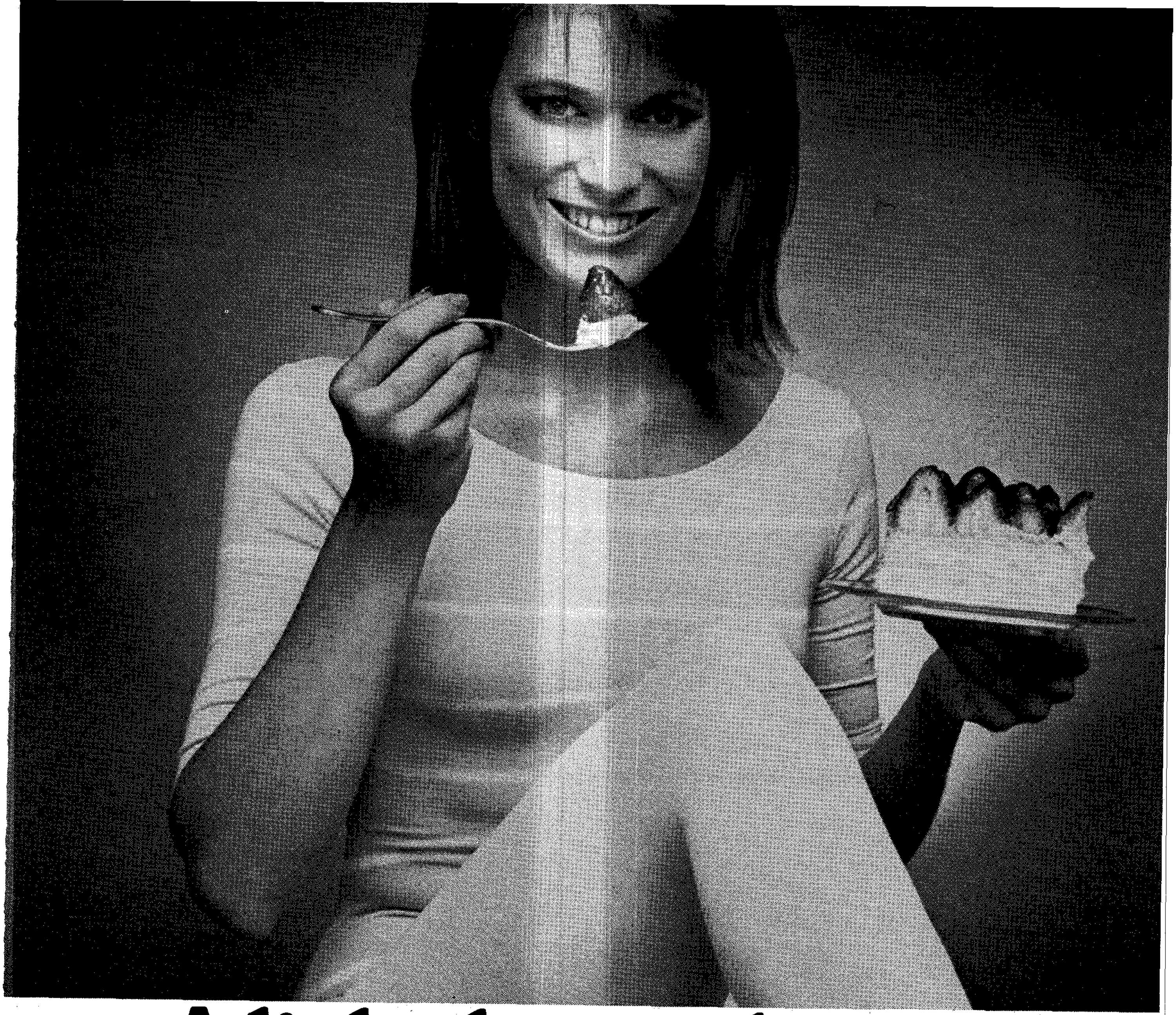
Photograph by Donal Holway.

For years the undisputed leader in watch sales—in the 1940s, Switzerland accounted for 80 percent of watch sales worldwide—today the Swiss industry has wound down. Within the last decade its share of the world watch market plunged from 30 percent to its current 9 percent. Whether arrogant or just inattentive, the Swiss watchmakers were unprepared when quartz slivers and electronic digital movements revolutionized timekeeping in the seventies. When they finally began to take the Japanese producers seriously, the Swiss poured money into developing slimmer and more sophisticated watches. But the oversupply from the Far East forced prices down at the same time that the Swiss were having to spend heavily to retool. Since the Japanese onslaught, it is said, half the Swiss industry's jobs have disappeared, and since 1975 a quarter of the country's watch companies have folded.

Many more have merged, including the two industry leaders. Pressured by Swiss banks that had already rescued the faltering giants, Allgemeine Schweizerische Uhrenindustrie A.G. (ASUAG), the No. 1 Swiss watchmaker, whose offerings include Eterna, Certina, Rado, and Longines, and second-largest Société Suisse Pour l'Industrie Horlogère S.A. (S.S.I.H.), which makes Omega, Tissot, and Hamilton, merged last month. The resulting company, which has been dubbed the Swiss Seiko—in honor of Japan's, and perhaps the world's, best-selling quality quartz watch—will produce about half Switzerland's total yearly output of watches (including Swatch) and components, with two-thirds in the quartz-electronic field the Swiss had earlier eschewed. The bankruptcies and consolidations together have caused the number of Swiss watch companies to dwindle from about 2,000 in 1960 to fewer than 500 in 1982.

Swatch's arrival on the scene suggests that all hope may not be lost. Forget about how many angels can dance on the head of a pin. How many parts are there in a standard Swiss quartz watch? Anywhere from 90 to 150, some of which are assembled by hand—eye-straining and expensive work. Finding a cheaper way to produce a watch with the traditional Swiss accuracy seemed the only sane strategy.

It took 200 engineers at ETA Groupe de Fabriques d'Ebauches S.A., the larg-



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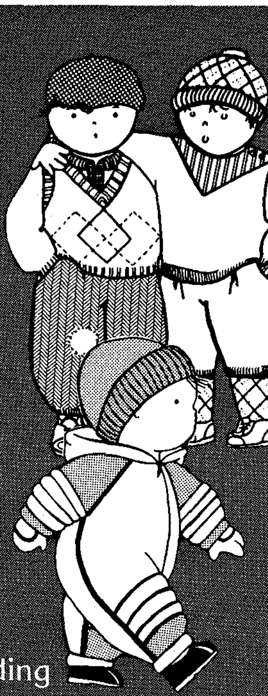

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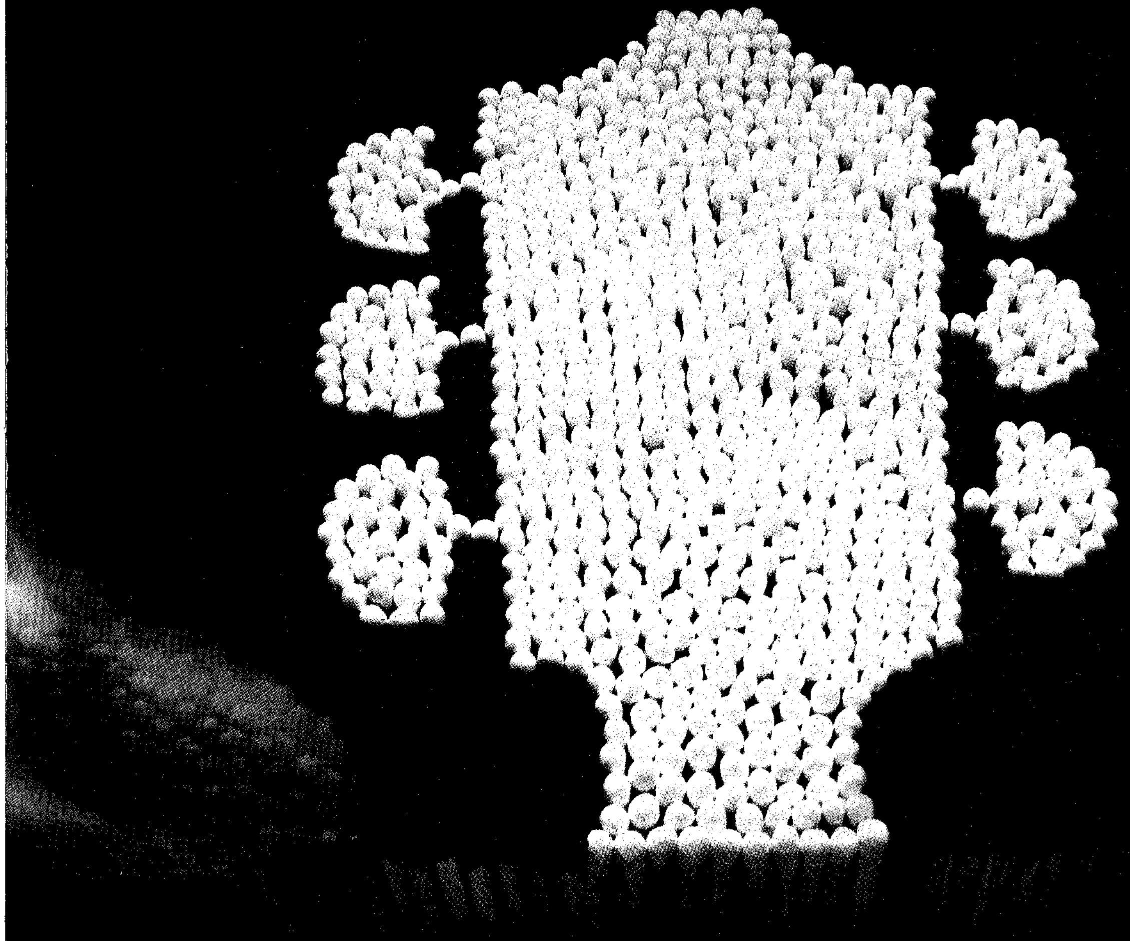
est producer of watch components in Switzerland, two years and $8.5 million to come up with a way to reduce the number of parts to a mere 51. This allowed the manufacturing process to become totally automated, and trimmed production costs by over 80 percent. The parts, which are interchangeable among all models of the watch, are welded into the case ultrasonically. Swatch is the first Swiss watch with this technology, technology that "will be available to all company brands," promises Ulrich Spycher, chief executive officer of the finished-watches division of ASUAG-S.S.I.H. He feels that coupled with the Swiss mystique the technology will help the industry rebound. "There is a certain mystique, a certain trendsetting quality, an awareness of the combination of craftsmanship and styling associated with the words 'Swiss-made,' " Spycher says.

"Swatch is significant not just for its volume potential," says Max Imgrueth. "It marks a watershed for the Swiss watch industry. Its success is a signal to other watchmakers that if they're willing to risk jumping away from the traditional way things had been done—in manufacturing, distribution, and styling—they might have a chance. Three years ago no one would have worn a large, colorful band," he says. But "in its first nine months on the market, Swatch sold 1.2 million watches. It has demonstrated that you can take your destiny into your own hands."

Swatch's own destiny seemed uncertain at the start. Though the product caused a big stir when it was introduced in Zurich last March and shown at the European Watch and Jewelry Fair in Basel a month later, it didn't exactly fly off the shelves when it was test-marketed in Texas, Colorado, Louisiana, and San Diego. "We didn't doubt Swatch's power; we just recognized that San Antonio is not the place to test a life-style product," says Imgrueth. "We studied the stores across this country to decide how to target Swatch and learned that it was not going to go over with the blue collars. They would not understand a plastic fashion watch; they'd want a gold-toned case or a Timex."

Though it is not butting heads with Timex—a company that is able to proffer a low-priced product because of its simple designs and high volume—or the ubiquitous L.C.D.'s, Swatch is another timely outgrowth of the disposable culture. "I hate to refer to it that way," says Steven Bochner, New York salesman for the Swiss brand. "It's guaranteed for a year and virtually indestructible, but it's sealed with a laser, so it can't be repaired. It's also so inexpensive that rather than bothering, you would throw the whole thing out and get a new one."

Some 90 percent of watches today



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have an electronic movement instead of a mechanical one, with digitals appealing to men more than women, and there's a growing supply of multifunction watches that may feature a calculator, a stopwatch capability, a radio, or a pulsimeter to measure your pulse. Last year, Seiko even introduced a watch with a tiny TV screen. More wrists sport watches with black faces than any other color by far, but in Europe, gray, navy, and tan are also hot sellers, and in the States, red is popular. Swatch's best seller last year was a $29.95 black model with white hands, a red second hand, an inner circle numbering the seconds, and a calendar. No. 2 was a blank-faced black watch. The $19.95 model was its sixth-biggest seller and has been cut from the new spring-summer line. Due out in March and priced at $25 to $35, the line will include 26 styles in five categories: Skipper, Waikiki Surf, Memphis, High-Tech, and Meet Me at the Carlyle.

Worldwide, some 310 million watches are sold annually, adding up to a $7-billion business. In this country, 75 percent cost under $75. Americans shelled out $2 billion for 65 million watches in 1982, and estimates are that they bought another 70 million in 1983. (More than half of all watches are purchased as gifts, and the four months from September through December account for 60 percent of sales.) In fact, Imgrueth calculates that on a per capita basis each American owns a wardrobe of two to three watches.

Marketing naïfs might assume from those figures that the U.S. watch market is saturated. However, Italians own between four and five watches apiece, and the Swiss between three and four. Getting Americans to crave another watch or two should be just a matter of technique. One approach, adopted by the Gübelin chain, is to pitch Swatch as one of the tough extra watches every owner of a handmade mechanical one needs to withstand the wear and tear of normal urban life.

Swatch's advertising campaign, created by McCann-Erickson in Switzerland and adapted by the agency in New York, relies on the New Wave look to attract young trendsetters. As punk rock plays, Swatch-sporting wrists are shown in a variety of situations—playing cards, flexing a bicycle brake, popping a champagne cork. Then a voice-over announces that Swatch has "come a long way since the cuckoo clock."

But for all the hopes the Swiss watch industry has riding on Swatch, it has, so far, not exactly set this city on fire. In fact, just about the only person I was able to find who had heard about Swatch—other than company representatives—was the saleslady at Bloomingdale's who sold me one. ■

# IN AND AROUND TOWN

By Ruth Gilbert

January 16 through 25

| S | M | T | W | T | F | S |
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| | 16 | 17 | 18 | 19 | 20 | 21 |
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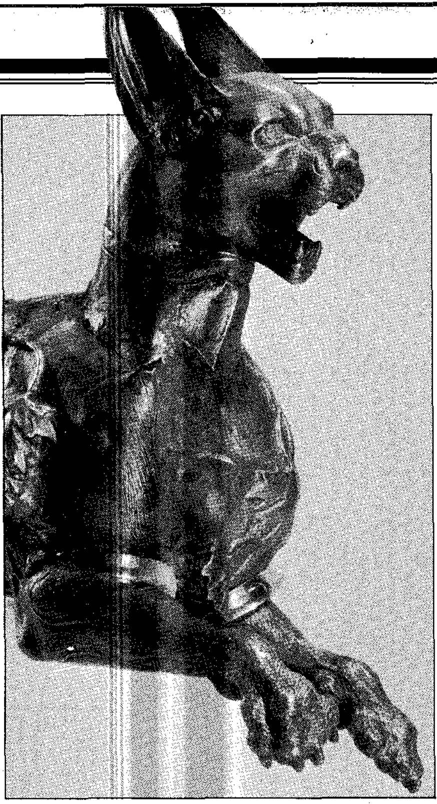
Finnish bass Martti Talvela may be heard at the Metropolitan Opera January 22 at 5 P.M. It's his only New York recital of the season. The 74th National Boat Show is at the Coliseum through January 22. And a revival of *Mass Appeal,* starring E. G. Marshall and directed by Austin Pendleton, will be staged at the York Theater January 17 through 28.

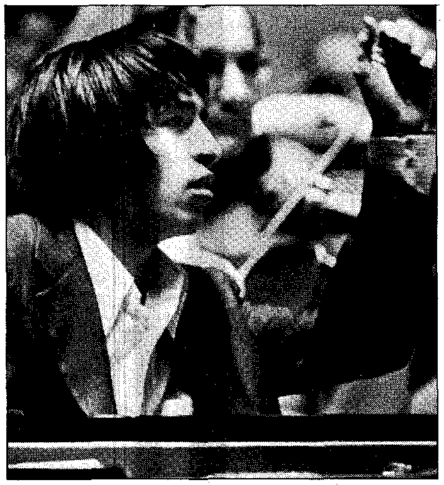


### Beauty in the Beast

The thirtieth annual Winter Antiques Show will be held at the Seventh Regiment Armory January 21 through 29 with 72 dealers from all over the world participating. Above is one of the dazzling objects that will be on display—an ancient Greek silver drinking horn (the functional portion is not visible).

### Perahia Nonpareil

Bronx-born and London-based pianist Murray Perahia (right) appears at Avery Fisher Hall January 22, performing works by Beethoven, Schumann, and Chopin. And January 26 through 31, Perahia returns to Avery Fisher as soloist with the New York Philharmonic, playing Mendelssohn's Piano Concertos Nos. 1 and 2.

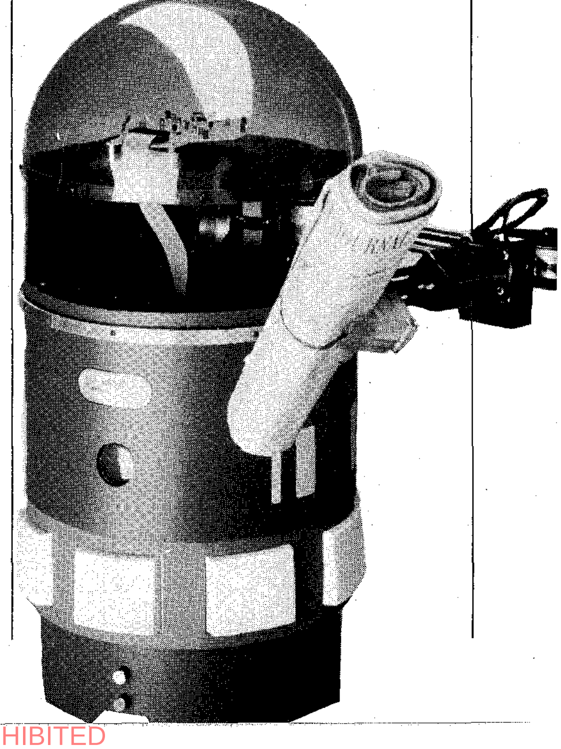


### Roman Holiday

Terri Zaneski and Ray DeMattis (below) star in *A Funny Thing Happened on the Way to the Forum,* an uproariously comic work by Burt Shevelove and Larry Gelbart, with music and lyrics by Stephen Sondheim (who says this is his favorite of all his shows). The revival can be seen at St. Bart's Playhouse January 19 through February 5.

### Robots Rule

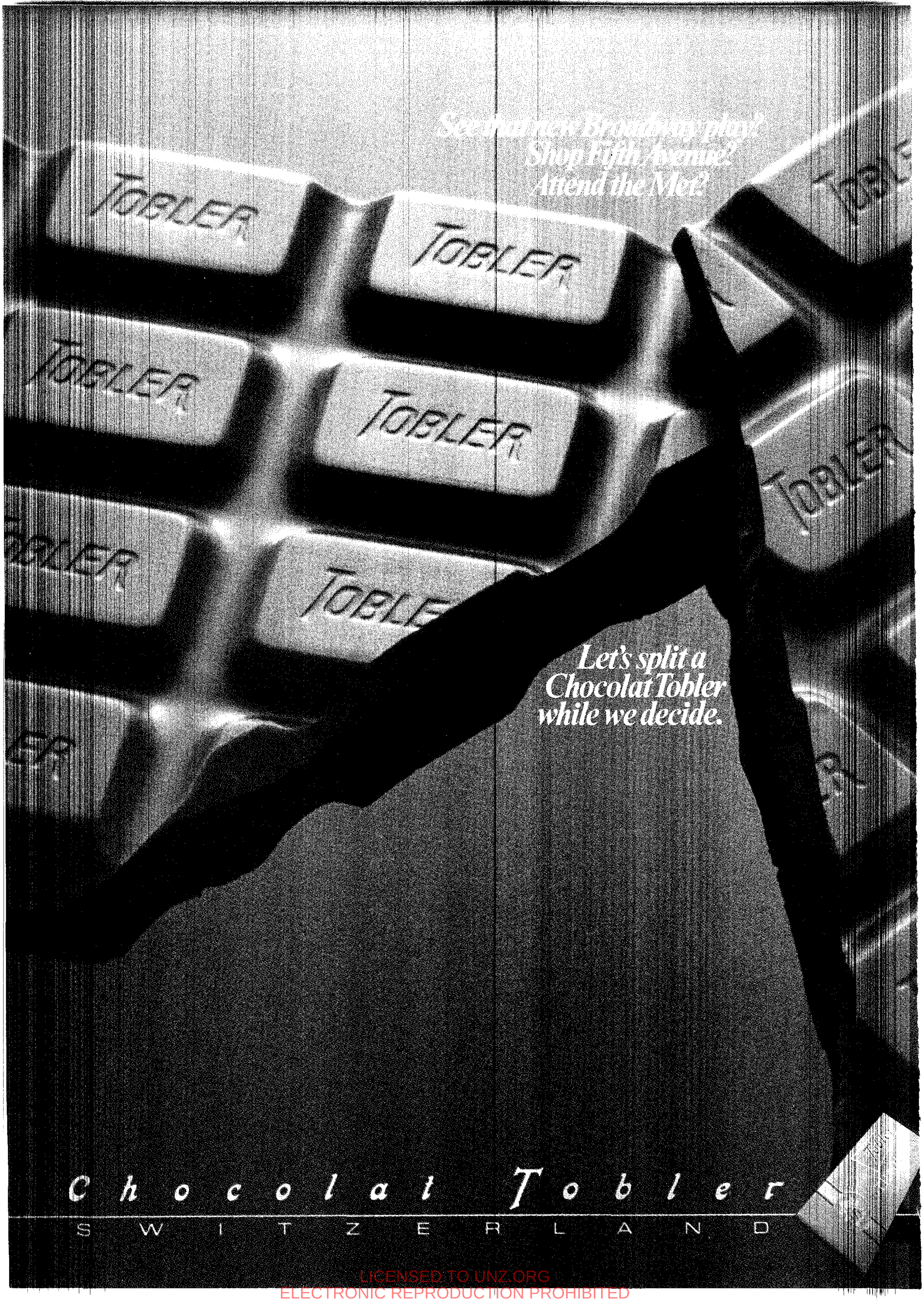
Over 160 robots are busy lifting, talking, walking, performing domestic chores, and bringing you the morning paper at "The Robot Exhibit," at the American Craft Museum II, 77 West 45th Street, through May 11. Additional portions of the show are presented through photos, slides, and video clips, but most fascinating are the little rascals themselves.



### Crisis in the Classroom

Shirley Lauro's *Open Admissions,* the latest newcomer to Broadway, starts previews at the Music Box January 24, prior to a January 29 opening. Calvin Levels and Marilyn Rockafellow (left) star as a student-teacher pair in this drama of conflict at a New York City public college.

Photographs: top right, Van Williams; bottom left, Carol Rosegg/Martha Swope Associates; bottom right, Ralph Gabriner.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NEW YORK

# The Man From Angola

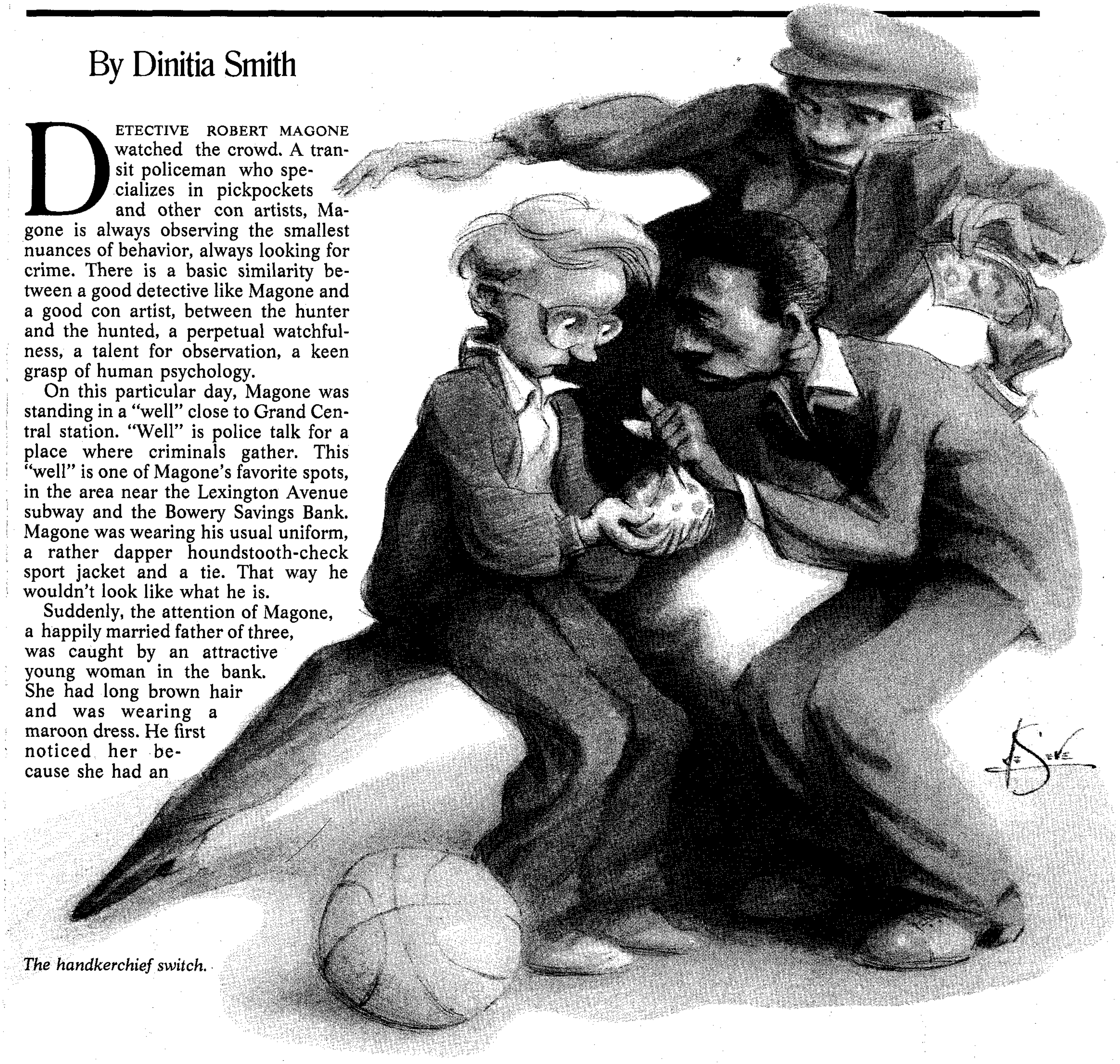
## And Other Up-to-the-Minute Scams

By Dinitia Smith

Detective Robert Magone watched the crowd. A transit policeman who specializes in pickpockets and other con artists, Magone is always observing the smallest nuances of behavior, always looking for crime. There is a basic similarity between a good detective like Magone and a good con artist, between the hunter and the hunted, a perpetual watchfulness, a talent for observation, a keen grasp of human psychology.

On this particular day, Magone was standing in a "well" close to Grand Central station. "Well" is police talk for a place where criminals gather. This "well" is one of Magone's favorite spots, in the area near the Lexington Avenue subway and the Bowery Savings Bank. Magone was wearing his usual uniform, a rather dapper houndstooth-check sport jacket and a tie. That way he wouldn't look like what he is.

Suddenly, the attention of Magone, a happily married father of three, was caught by an attractive young woman in the bank. She had long brown hair and was wearing a maroon dress. He first noticed her because she had an



The handkerchief switch.

Illustrated by Peter de Sève.

"…'I just came here today all the way from Angola,' said the man.

excellent figure, and then he saw that although she was riffling through the deposit and withdrawal slips she wasn't using a pen. She gestured to a young man standing nearby, dressed in a three-piece suit. Two strangers not apparently together signaling to each other. Magone knew he was onto something.

Into this scene came a middle-aged woman, distinguished-looking, dressed in a gray coat, her hair delicately frosted. Probably a professional frosting job, Magone thought. She made a withdrawal, tucking an envelope of money into her purse, and then walked toward the door.

Quickly the woman in maroon stepped in front of her and crouched down on the floor. "My contact lens!" she cried. "Please don't step on it. Don't move!"

The woman in gray bent to help her, putting her purse down. "You poor thing. They're so expensive!" she exclaimed—just as the man in the three-piece suit put his hand in her pocketbook to steal the envelope. Detective Robert Magone grabbed him from behind.

It was a con nearly as old as time. (A con game is any swindle in which advantage is taken of someone's confidence or trust.) The woman in maroon was the "stall," her accomplice was the "mechanic," or "moll buzzer," in the ancient vernacular of the streets. Only the props were new.

There is probably no such thing as a new con game. But like all forms of social behavior, con games adapt and evolve with society, using as props the very latest objects of desire, the newest political sentiments. An update on the latest wrinkles in con games being perpetrated around town:

MICHAEL ROSS,* 23, GREW UP in New York. He was educated at the best private schools. Like most kids who are raised in the city, he is streetwise. And he loves New York with the mix of passion and exasperation people frequently reserve for any object of love.

One evening last autumn, Ross, who works as an advertising copywriter and lives on the Upper West Side, was on his way to play basketball at a gym across town. As he walked along Broadway, a tall, thin black man in a blue leisure suit approached him. The man's voice had a foreign lilt that Ross couldn't quite place. The man held up a business card. "Excuse me. Do you know where is this Brownstone 2B?" he asked Ross.

Ross studied the card, puzzled. "I don't know *what* this is. There is no such thing as Brownstone 2B."

"I just came here today all the way from Angola," said the man. "I got in a cab at the Port Authority, and this cabdriver, he tell me his name is Jessie Jackson. I say I need a place to stay. He say for $100 he will tell me a place to go. I hand him the money. He give me this card." Now the man's eyes suddenly widened with fear and bewilderment. "You say there is no such thing as Brownstone 2B?"

Ross was angry. He had read in the newspapers about foreigners' being ripped off by cabbies, and he realized the man had been taken.

Michael Ross is a compassionate young man. He believes that for the city to function its citizens must have a sense of community. He had been brought up to believe that if someone is in trouble one helps him.

The Angolan was becoming distraught. "It is my very first day in this country, mon. And now this happen! I have $5,000 in my pocket, and I need a place to stay. If you help me, I pay you." He snatched a thick wad of bills from his pocket and thrust them at Ross.

"Better keep your money in your pocket, man," said Ross. "It's not safe to display that much money in this city."

But the Angolan was so upset he was hardly paying attention. Abruptly he jerked around and accosted a second man, also black, who just happened to be passing by. But the second man started to walk away. "I'm sorry, I can't help you. I gotta meet my wife downtown in 40 minutes," he said.

Ross watched the scene. "I don't *want* New York to be like this," he thought. "I want to play basketball, but I don't want this guy to end up with his throat cut."

"Look, I give you money," the Angolan was saying to the second man. "I got $5,000 right here."

The second man looked at Ross and shrugged. He could use the money, he said. "I know a rooming house near here. Let's take him over there and help him get a room."

DOUBTS AND SUSPICIONS began to surface in Ross's mind. "Oh boy," he thought, "if my parents could see me standing on a dark street like this, negotiating with two complete strangers, they'd *die!*" Yet the Angolan seemed almost out of his mind with fear, offering Ross $100 just to help him, telling Ross over and over that he was his best friend in the world.

The Angolan began to reveal more of his story. He had flown to the United States to bury his brother, who had been a student at Columbia University. To put himself through college, the brother had worked as a mechanic on the subway system. He had been killed in a train accident, and the Angolan was going to pick up $20,000 in insurance. Ross thought the story had a certain plausibility.

The second man was still in a hurry. "Listen, you'll need some kind of ID for this rooming house," he told the Angolan. This made sense to Ross. Whenever *he* checked into a hotel, after all, he had to show ID.

But, the Angolan explained, when he arrived at Port Authority he was held up by two thugs in the bathroom. They had seen him counting his money. He had managed to get away, and he had put the rest of his valuables in a locker, his ID among them. He was afraid to go back to Port Authority by himself, afraid the thugs might attack him again.

"Look," said man number two. "*I'll* take you to Port Authority. But we don't want to take the $5,000 with us." He turned to Ross. "Will you hold the money for us until we come back?"

Ross said he would. "Wait a minute, mon!" the Angolan interjected. "How I know you protect my money the same way you protect *your* money. You put your money with mine," he said.

Ross, exasperated, and figuring he'd be keeping his own money anyway, handed the Angolan $30, which was all he had in his wallet. The Angolan began to tie up all the money in a handkerchief. He seemed to take forever, and Ross looked away impatiently.

Finally, the two men bade him goodbye, and Ross, his basketball game shot for the night, returned to his apartment.

Of course, Michael Ross never did hear from the Angolan again. And it took him a very long time to untie all those knots in the handkerchief. Inside, he found only newspaper. While Ross looked away, the con man and his accomplice had switched the handkerchief with Ross's money in it for another. Michael Ross had just become one of hundreds of victims of the old "handkerchief-switch game."

Now, some two months later, Ross remembers the experience ruefully. "It was a wonderful performance," he says. "I suppose you could say it was an awful lot of hard work for $30. And, you know, not once during the whole hour and a half did either one of them step out of character!"

Michael Ross had been a victim of "the bite." That is, the con engaged his sympathies, intuiting that Ross might have read newspaper accounts about

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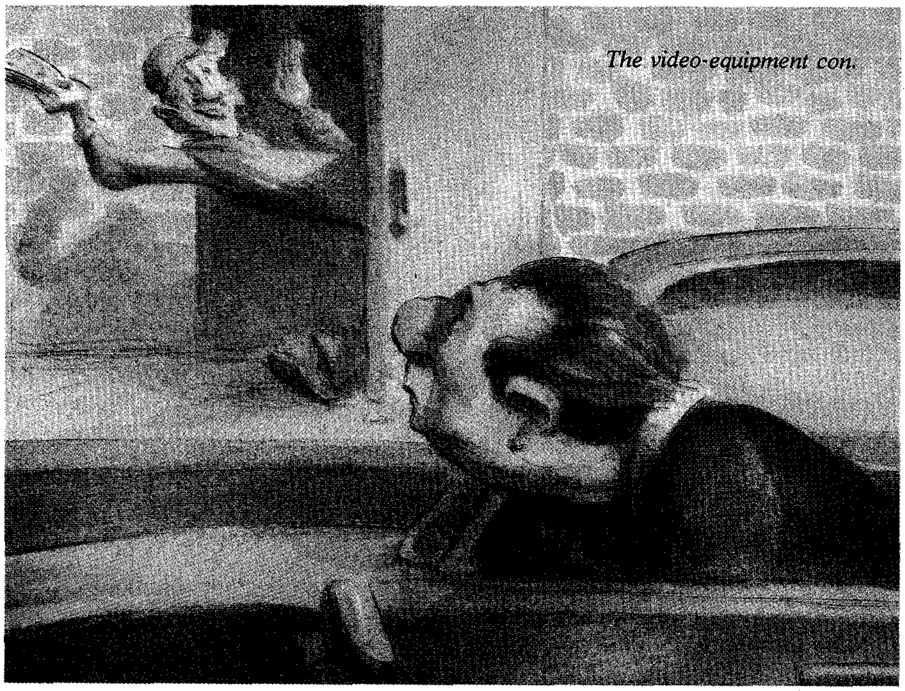
* The names and identifying characteristics of the victims and the perpetrators in this piece have been changed.

# ‘This cabdriver, he say for $100 he will tell me a place to go’...”

cabbies’ taking advantage of tourists, and that the young man would take pity on a stranger alone in the streets of New York.

IN ANOTHER KIND OF CON, THE VICtim hopes to get something for nothing, or else he hopes to get it a little cheaper.

Frank Riley, 47, is a very smart businessman. He never went to college; he worked his way up loading sugar in a sugar factory, and now he is president of his own company. Riley rose through sheer intelligence. So when a good business deal presents itself to him, he is not one to turn away.



The video-equipment con.

One day, Riley, who lives in a seven-room co-op on the Upper East Side, received a phone call from a man named John Lang. Lang said that his brother-in-law, who worked as a painter in Riley’s co-op, had given him Riley’s name. There were always painters floating around the building. Riley knew none of them by name, but he had exchanged a nod with a couple of men. It would be difficult to check the reference.

However, this caller was extremely well-spoken, and he had a very good proposition to make. He wondered if Mr. Riley would be interested in buying any television or video equipment. John could get it for Riley through Gimbels at half-price, with a full warranty, of course.

“*Half*-price?” asked Riley. “How can you do that?”

“Every year, before Gimbels has its sale on electronics equipment, it offers the discontinued merchandise to its employees at greatly reduced prices. My contact in Gimbels is reselling it.”

“Is this legit?” Riley asked.

“Absolutely. You will receive a bill of sale and an item number. It’s done through the loading area in back. You meet me there and pick up the merchandise directly from Gimbels.”

The deal seemed sound, and Riley had been wanting to buy some video equipment.

“Could you get me a Sony nineteen-inch?” asked Riley. “And a Betamax?”

“I can get the Sony TV, but I think I can only get the Panasonic video recorder.”

The man seemed very precise, very professional, about models, Riley thought.

“Could you get me a video camera too?” Riley asked.

“I don’t know about that.” At least the man wasn’t making a hard sell. “Why don’t you find out the model you want and let me know when we meet. I’ll see what I can do.”

“How much would the whole thing run me?”

“Around $650 to $750, if I can get the camera for you.”

Riley knew that a video camera alone would cost him $500 to $600.

“Listen,” suggested the man, “why don’t I give you a call tomorrow evening, so you can think about it?”

The man wasn’t hurrying him. He sounded reputable.

When Frank Riley got off the phone, he called *his* brother-in-law, who had just purchased some video equipment and who knows something about the field. Riley’s brother-in-law would know the best models and their prices.

The next day, when John Lang called back, Riley said he would go ahead with the deal.

“Good,” said the man. “Now, it will have to be cash only.”

“That’s all right,” agreed Riley.

“Could you meet me tomorrow, Saturday, at 3:30 P.M. on the corner near the loading area, at 32nd Street and Sixth Avenue?”

“That’s kind of a busy time, isn’t it?” Riley asked.

“That’s when my contact works. I’ll be standing by the phone booth wearing a white baseball cap and a light-tan jacket. What will you be driving?”

“A green Mercedes,” Riley answered.

ON SATURDAY MORNING, RILEY drove up to the corner as directed. The traffic was terrible. A young man in a white baseball cap and a tan jacket was at the phone booth. The man had light-brown hair and a thin mustache.

“Mr. Riley? Hi, I’m John. How are you today? I was able to get you that camera okay. It’s a Sony. Did you bring the money?”

Riley said he had. “Why don’t you just pull up there to the loading area.” Predictably, there was nowhere to park. In fact, cars were double-parked up and down the street.

“Maybe you better sit in the car or you’ll get towed. I’ll get you the stuff,” said John, “and give you a hand loading it. Let me have the money.”

Riley took out an envelope of bills. “Why don’t you write down your name and address on the envelope for the warranty,” John suggested reassuringly. “I’ll just take the money over there for you, and I’ll be right back with the equipment.”

Riley handed over the envelope and watched as John walked casually to the loading area and disappeared into Gimbels.

Of course, Riley never saw John again. But the brother-in-law whom Riley had called to ask about video equipment happens to be none other than Detective Robert Magone. When Riley called him, Magone instantly recognized the con. It used to be called “the camera game.” Now cons were using video equipment as the lure. Magone called a couple of his pals at Midtown South, who were delighted to help out.

The police persuaded a very nervous Riley to aid them, giving him an envelope of marked money. When “John” walked through the loading area at Gimbels, probably intending to change his cap or jacket to alter his disguise and make a quick getaway back through the thick crowd around the loading docks, he walked straight into the waiting arms of the police.

LIKE FRANK RILEY, TOM DELVecchio is a very good businessman. And like most people these days, he never carries large amounts of cash; he uses credit cards instead. They are more convenient, and everyone knows they're safer. Or so DelVecchio thought.

One Friday last Christmas season, DelVecchio, who is in his mid-thirties and is an account executive at an advertising agency, had an appointment with a client downtown. Although it was just before rush hour, there were no cabs in sight, so he caught the Fifth Avenue bus.

The bus was crowded with Christmas shoppers. While DelVecchio stood holding on to a rail, he saw a man standing near the back-door exit of the bus suddenly collapse to the floor. The man's tongue stuck out, and he foamed at the mouth. It looked like a seizure. DelVecchio was the passenger closest to him, and he found himself bending down to help. The man was dressed in a dark suit and camel-hair coat. He could have been a businessman. A second man, behind DelVecchio, also came to the aid of the sick man. Behind them, the passengers crowded forward to watch.

"You got something to put on his tongue to keep him from swallowing it?" the second man asked. DelVecchio took out his comb, and the second man placed it on the sick man's tongue. The sick man drooled some spittle on DelVecchio's coat. DelVecchio wiped the man's face with his handkerchief.

"I'm getting out here," said the other Good Samaritan. "Let me help him to a doctor." The bus stopped; the two men stepped out. DelVecchio noticed the sick man seemed to be suddenly recovered. But he thought no more of it.

Later, as DelVecchio sat having drinks with his client, he reached in his pants pocket and realized his wallet was missing. That afternoon, he had taken it out to check on some tickets for *Cats* he had just bought. He hurried to the phone to call his secretary, but she had gone for the day. His wallet was probably still on his desk; DelVecchio was almost certain of that.

On Monday, he arrived at work expecting to find his wallet; it was nowhere to be seen. Just as DelVecchio was going to call the police, there was a phone call from his wife. She had just received his wallet back in the mail. The twenty or so dollars in cash were gone. But all DelVecchio's credit cards were safely there. (DelVecchio keeps a list of all his cards.) There was no need to call all the credit-card companies. Greatly relieved, DelVecchio went about his business.

But that afternoon he received a second phone call. This time there was a police detective on the other end of the line. On Friday, an alert bank manager had confronted a man trying to withdraw cash using DelVecchio's Visa card. Although the man had DelVecchio's driver's license to corroborate his identity, the bank manager was suspicious. First of all, DelVecchio's name is Italian, and the man was black. Secondly, the man asked for $800. But a check on the computer showed that $350 had already been drawn that day. The man's request exceeded the limit on DelVecchio's account. "It must be my wife," the man had said. "She must have made a withdrawal today without my knowing it. Just give me $300."

The bank manager couldn't refuse the request, but she did activate the bank's automatic camera to take a picture of the man. A few moments later, a policeman noticed him leaving the bank, recognized him as a known pickpocket, and followed him. Unfortunately, he lost him in the crowd, and by then the bank was closed. On Monday, the policeman returned to the bank, sorted out the story, and got in touch with DelVecchio. Indeed, his wallet had been stolen. The cons in the bus had "fanned" him—street talk for touching him—making body contact seem natural before they actually stole his wallet. And they had mailed the wallet back quickly so he wouldn't think his credit cards had been used. Some months later, the pickpockets were arrested.

NOWADAYS, SPEED IS THE NAME of the game when it comes to credit-card thefts, say police. Usually there is a lapse between the time a mark has his card stolen and when he reports the theft to the credit-card company. During those hours, a pickpocket can buy a great deal of expensive merchandise or withdraw cash.

Police also caution about a new kind of credit-card scam. Be sure to check your credit card when it is returned to you after you use it to buy merchandise or pay for a meal. Often a customer settling a bill, especially if he or she has had a drink or two, just puts the card in his pocket. And an unscrupulous waiter or salesperson may have substituted a dummy for it.

In addition, police warn, credit-card forgers are now using carbon paper from credit-card receipts to make new cards. The carbons have "good" numbers and signatures. A whole month can pass before a victim finds charges on his bill for merchandise never purchased. Police suggest you ask the salesman for carbons and tear them up carefully.

AS EACH SOCIAL INNOVATION arrives—the credit card, for instance—the con artist modifies his game to encompass it. Recently, the automated-bank card has given rise to its own particular kind of scam.

Joan Macy, 27, of Manhattan, uses an automated-bank card to do all her banking. Joan manages pensions and employee benefits for a major corporation, and her husband is an actor. One day, Joan had a big deposit to make after work. She had just been paid and went to her local Citibank branch, in Washington Heights. A number of people in the area work at the Columbia-Presbyterian Medical Center. The two clean-cut young men in front of her in the bank, one at the right automated teller, the other at the left, must be medical students, Joan thought.

The young man on the right seemed to be having trouble with his bankcard. He was talking into the customer-service phone. Joan was hardly aware of what he was doing, though, for she was busy trying to fill out her deposit slip while she waited.

"Let me try your card," the man on the right asked the man on the left. "I want to see if it's the machine that's broken or my card."

The man handed him his card. He tried the card, then returned it. The man on the left went out of the bank. But the man on the right still seemed to be having difficulty. By now, Joan was the only other person in the bank. She went up to the left automated teller, inserted her card, and typed in her personal identification code. Next to her, she heard a harassed voice.

"I'm *still* having trouble with this thing," the young man said. "Could I just try your card to see if the machine is working?" Joan felt sorry for him. For all the apparent efficiencies of modern automated banking, sometimes a person can get flustered, especially if he or she is not mechanically minded. Joan gave him her card. He inserted it and then gave it back to her.

Joan reinserted her card to complete her transaction. But suddenly the computer balked. She studied her card, baffled. It was a dummy—the man had taken her card. When she looked up, she found that he had disappeared. But now the other young man had returned, and he was at the right teller. "My God!" cried Joan. "He's got my card!"

"But he gave me back *my* card," the young man said. "It must be a mistake."

# man's tongue stuck out; it looked as if he were having a seizure...”

And, ingenuously, he showed Joan his card. Now it hit her in a sudden, dreadful flash. The two young men even looked alike—they were obviously together. “Those two sons of bitches,” Joan thought, and then she panicked. She picked up the customer-service phone. “It doesn't work,” said the young man sweetly, as if trying to be helpful. “Why don't you try the branch on 181st Street?”

Joan fled, looking for a phone to dial 911 while the young man was still in the bank. The pay phone on the street was out of order. Joan ran home, canceled her card, then called the police. When she checked the account, she discovered $730 was missing. The young men had observed her personal identification code and after “borrowing” her card made off with it quickly to another branch and withdrew her money.

Joan's story does have a happy ending, however. After several days of great anxiety, after hours spent at the bank, and after signing a notarized statement attesting to the loss, Joan was refunded the full $730 by Citibank.

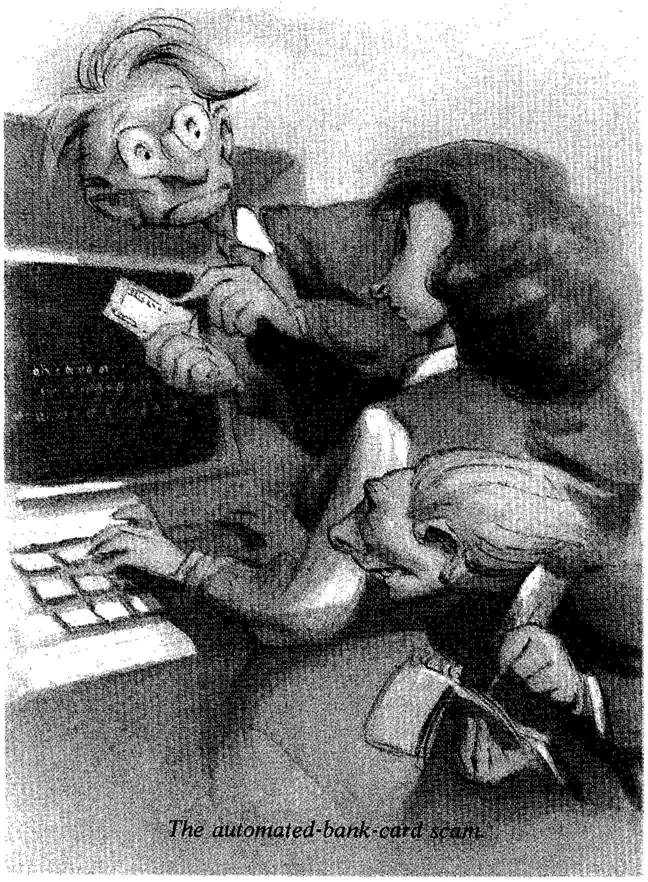
(According to the law, consumers are liable for only $50 if they notify the bank of an automated-bank-card loss within two business days. If the unfortunate customer waits longer to notify the bank, the liability can be $500, or, in certain cases, more.)

“Why *did* I give that guy my card?” Joan asks now, rhetorically. “I knew better than to do that. But, you know, they were two guys, my age, nice-looking. ‘I'll be a good person,’ I thought. That's the way I was brought up.”

MOST PEOPLE JUST LOSE money to cons. But Mary Stokowski lost more than money. She lost her heart. When Detective Kenneth Kleinlein first met Mary, he saw before him a conservatively dressed woman of 42, a divorced mother raising two teenagers by herself. She was deeply embarrassed by what she had to say, and at first her manner was very tentative. Kleinlein found himself having to pull the story out of her.

Mary was a lonely woman. One evening she ventured into a singles bar in Queens, where she lives. A man called Louis Carlucci came up to her. He was about 40, and he wasn't the handsomest fellow in the world. In fact, he was quite overweight, and wearing a Nehru jacket, though they have long been out of style. But he had a charming manner. He told Mary he was in the restaurant-investment business, and she had the impression he had quite a bit of money. Mary and Louis began going out.

Mary found herself telling Louis about the difficult years since the divorce, being a working mother, and raising the two children by herself. She did have a little money in the bank, she told him. It wasn't so much the financial struggle that was hard; it was all the responsibility. Carlucci seemed deeply sympathetic. Mary began to fall in love.



The automated-bank-card scam.

Sometimes when they went out, Louis said he was short of cash. His problem was really that he had no liquid assets. He had half a million dollars tied up in a jewelry investment. Mary frequently paid for dinner, and sometimes she even bought Louis clothes. One day, he told her very excitedly about a great investment opportunity in a fancy restaurant on Madison Avenue. Mary and Louis went for dinner there, and, indeed, it was obviously a good investment. Madison Avenue is booming these days. Mary gave Louis some more money.

“I want to sign a promissory note for everything,” Louis said.

“No, that's not necessary,” protested Mary.

But Louis insisted. And not only would he sign a note for the money, he would also pay Mary interest on every penny, for the meals, the clothes—everything.

The romance deepened. One month after they met, in November of 1981, Louis and Mary were married.

Mary continued to buy Louis gifts and to give him money. Then, in May 1982, Mary returned home from work. Louis had disappeared without a trace. Every one of his possessions was gone. “He just didn't come home,” Mary said.

And all in all Mary had given him $20,000.

As Kleinlein listened to the story, he began to suspect Mary had been the victim of “the marriage swindle,” a version of “the bite.” He investigated further, and he found that there were many other complaints concerning Louis Carlucci. Kleinlein discovered that he had married no fewer than nine women—and, rather prodigiously, had fathered 35 children. Carlucci, almost always using his real name, had employed all the accoutrements of modern courtship: dating services, singles bars. Sometimes he even had three or four women on the line at once. He had bilked these women out of a total of nearly $1 million (there is still a warrant out for his arrest).

“He's a pathological liar,” says Detective Kleinlein. “He tells these women what they want to hear. He probably believes himself, to suppress his guilt.” Kleinlein, it should be added, holds a degree in psychology.

So what are New Yorkers supposed to do? Kleinlein is asked. Never fall in love with a stranger, never help a person in distress? “Most strangers are not cons,” says Kleinlein. “Most people in need of help are not criminals. But use your instincts. Trust your very *first* instinct in particular—listen to your inner doubts.

“Cons are great street psychologists. The toughest part of their job is the introduction, to get a person who's never seen them before interested in them. People are basically curious, basically helpful—it's part of our socialization process. The victim of the con represses his suspicions out of self-defense. The victim believes what he or she wants to believe.

“Most of all,” warns Kleinlein, “beware of strangers bearing gifts.” ■

# Jeremy Irons—The Real Thing

By Rhoda Koenig

## FROM *BRIDESHEAD* TO STARDOM ON BROADWAY

It is two days after the premiere of *The Real Thing*, and Jeremy Irons is moving slowly about his narrow dressing room, unwinding his multicolored, glittery scarf, grousing that the temperature suits his African violet better than him, trying to coax a decrepit kettle into coming up with some hot water for tea. "I suppose this will boil eventually," he says in an unconscious echo of Tom Stoppard's cliché-twisting humor. "Just keep an eye on it." One wall and part of the mirror are covered with cards and telegrams from well-wishers—"I feel young, gifted, black, in love, and you're the only chap," reads the message from director Mike Nichols. A note printed in large, irregular letters says, "Good luck to my daddy." Irons has tried not to read any of the critics' encouraging words. "I've got to walk on each time as Henry the playwright," he says. "If I walk on as a Broadway star, we're sunk."

It will, however, take all of Jeremy Irons's ability to think of himself as just another Broadway actor in just another show. Five days after the opening of *The Real Thing*, the box office had sold more than $700,000 worth of tickets, making the show the biggest hit of the season and Irons a solid matinee-and-evening idol. The critics have agreed that Henry Boot, the flippant, superconfident writer who comes unstuck when he falls in love and words fail him, is his best work yet—that he's brilliant, utterly convincing, and at his most appealing. Karel Reisz, who directed him in *The French Lieutenant's Woman*, says, "This is really the first time that he's played a Rex Harrison sort of part—a leading man that the audience is expected to give their heart to."

Audiences have certainly given Irons plenty of attention. He won international fame as Charles Ryder, the diffident lover in the televised version of *Brideshead Revisited*, Evelyn Waugh's languid romance of punts, plover's eggs, and Catholicism. He was the proper Victorian ensnared, seduced, and abandoned by the mysterious Meryl Streep in *The French Lieutenant's Woman*. And he was the callow, hapless lover in the movie of Harold Pinter's triangle drama, *Betrayal*. "When I saw the film in London, I thought I was very funny, but when I saw it in New York, I didn't like that character at all, and I felt deeply embarrassed to have played him."

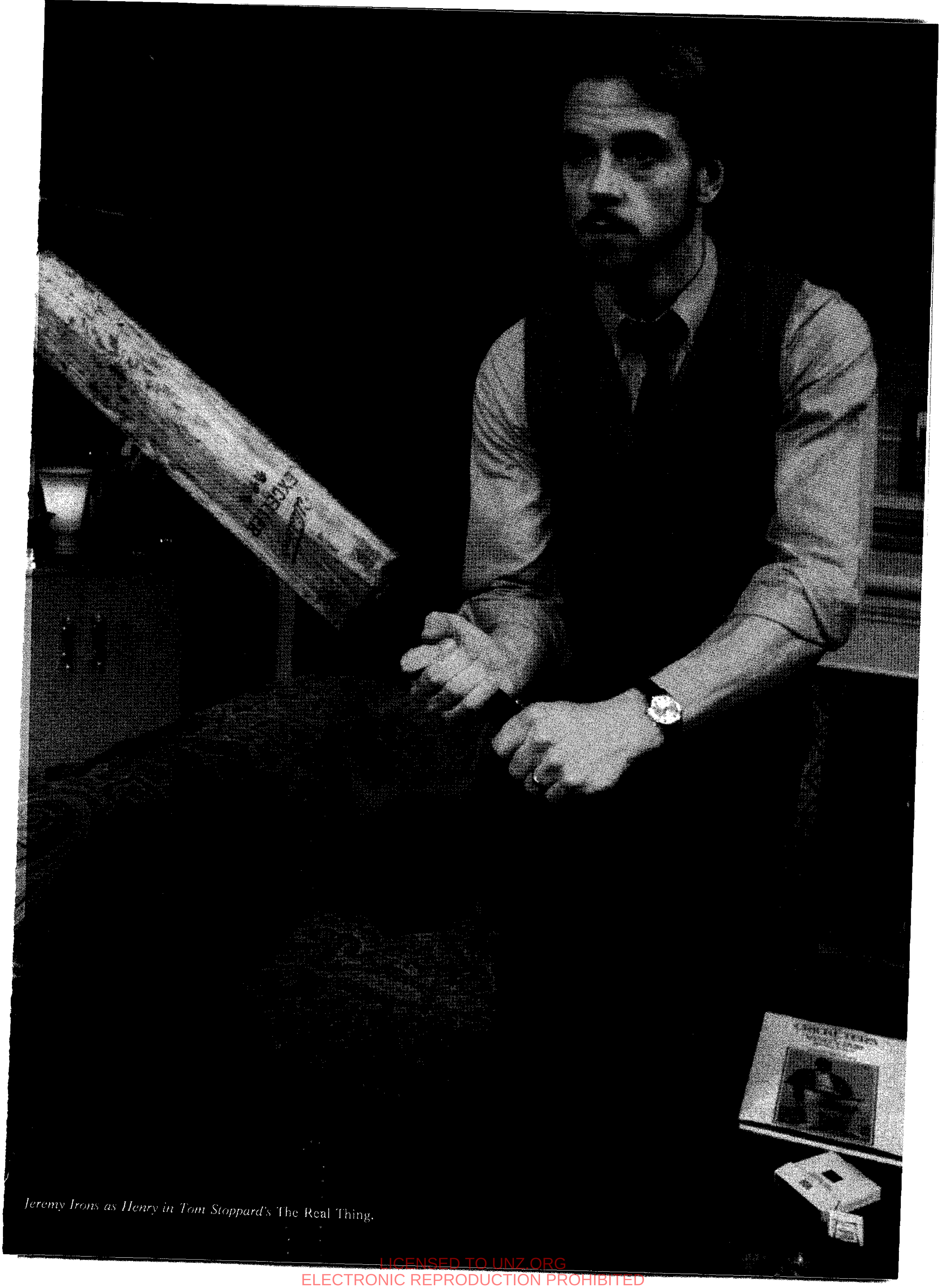
Irons, now 35, has been compared, rather feverishly, to the young Laurence Olivier, but though the bone structure is similar, the style seems closer to that of John Gielgud—or Leslie Howard. Like Ben Kingsley, Ben Cross, and Alan Howard (Leslie's nephew), Irons is one of the new generation of classically trained British actors—"minimalists," they're called—whose manner is all quiet charm and finely etched angst, in contrast to the thunder-and-lightning, blood-guts-and-balls technique of the Finney-Burton-and-O'Toole years. The change represents more than an aesthetic shift. Politically and economically conservative times mean that the roaring outsider no longer looks like a thrilling rebel, but a loser; in social relations, good manners and suppressed emotions are now seen as the mark of the mature man rather than the hypocrite.

These well-bred types aren't a complete throwback to the polished actors of the twenties and thirties, though. Disillusioned with ideas and institutions, the gentleman of today sees his private relationships as the field of honor. But there, too, he is likely to be startled and disappointed as the relations between the sexes keep being reinvented. What is the correct thing for men and women to do now?—not just at a dinner party but at home, alone, in the dark. Jeremy Irons's current role is that of a man who thinks he has all the answers but suddenly finds out that he hasn't asked the right questions—and that everyone is speaking another language.

Like *Private Lives*, which it teasingly alludes to ("Norfolk! What, up in the hills there?" "What hills? Norfolk is absolutely—"), *The Real Thing* is a play about the difficulty of living together and staying in love once the fog of romance lifts and you see the other person in all his awful, uncompromising reality. "The play could be subtitled 'The Education of Henry Boot,' " Tom Stoppard says, and its key exchange perhaps occurs when Henry and Annie (Glenn Close) have left their spouses and set up house together. Remarking on the absence of any literature that expresses her present emotion, Annie says, "It's a very interesting. . ." "Lacuna?" Henry suggests. "What?" she says. "No, I mean it's a very interesting sort of. . ." "Prejudice?" he asks, but she's not happy with that either and says, slowly and carefully, "It's a very interesting . . . thing." "Yes, *thing*," repeats Henry, smiling down at her fluffy head.

Yet Henry, who lives by and for words ("I don't think

Photograph by Martha Swope.



*Jeremy Irons as Henry in Tom Stoppard's* The Real Thing.

writers are sacred, but words are. . . . If you get the right ones in the right order, you can nudge the world a little or make a poem which children will speak for you when you're dead"), has to learn that life, unlike art, is full of *thing*, that the most precious aspects of it have a way of squirming out of the embrace of definitions. He has to suffer incomprehension, exasperation, and pain as Annie does what she likes and his words are not enough to take her heart away. She champions the loutish Brodie—"a pacifist hooligan," Henry calls him—and gets Henry to rewrite Brodie's rotten protest play. She has an affair with a young actor because "I liked it," and refuses to drop him just because Henry tells her to. "This is the me who loves you," she says, "this me who won't tell Billy to go and rot. . . . I have to choose who I hurt and I choose you because I'm yours." At the end of that scene, she goes out, and clever, articulate Henry is left curled in his armchair whimpering, "Oh, please, please, please, please, *don't*."

**Past partners:** *With Meryl Streep in* The French Lieutenant's Woman, *Anthony Andrews in* Brideshead Revisited.

Though Henry is passionate about originality, beauty, and power in language, his taste in songs makes his good friend call him a musical moron. "While I was telling Jean-Paul Sartre and the post-war French existentialists where they had got it wrong," Henry says, "I was spending the whole time listening to the Crystals singing 'Da Doo Ron Ron.' " Annie's taste runs to Verdi and Mozart (she plays Henry excerpts from *La Traviata* and *Così fan Tutte*—the same passage from the latter, incidentally, that was used in that other story about sexual sharing, *Sunday Bloody Sunday*). But Henry refuses to quit his superior position, making jokes about Beethoven's "big band sound." For their marriage to work, he must learn to give way, to hear her music.

*The Real Thing* can be enjoyed on the level of its glittering surface—Stoppard is liberal with jokes, inversions, allusions (Othello, on hearing of the missing spotted handkerchief that supposedly proves his wife's infidelity, cries, "O! blood, blood, blood!"; here a blood-spotted handkerchief finds Annie out). But the play also reflects the new reality of relationships, the way they are affected by the economic, intellectual, and sexual independence of women. Stoppard says that "Henry is cleverer than Annie, but Annie is wiser than Henry. In the end he backs away from his position about the integrity of words in order to bring himself closer to the person he loves." Irons says the play is about "how two people find an equilibrium. Henry has some of the stuffing knocked out of him, and not before time."

Yet is *The Real Thing* really an updated *Pride and Prejudice*, with adultery substituted for impertinence as the means by which a lover is humbled and grows? Or is it a piece of sophistry on how to accommodate oneself to the inevitable betrayal that happens when one partner reaches the point of sexual boredom or has heard all the other's jokes? Is Annie a bold, free spirit who refuses to be possessed and patronized? Or is she insensitive as well as non-verbal—the emotional fascist who says, in effect, "This is the situation; whether it makes you unhappy is your decision"? Is Henry the play's only spokesman for decency and honor? Or is he a prig who holds people to impossible standards—as his first wife calls him contemptuously, "the last romantic"?

If *The Real Thing* is remarkable for containing all these possibilities and contradictions in the wrappings of a hit Broadway comedy, Jeremy Irons is no less remarkable for conveying so many of them in his performance. With his hands shaking as he tries to light a cigarette after his wife's confession or deftly slicing pencil shavings into a wastebasket to underline a lightly sarcastic remark, smiling hungrily at his mistress half a room away or smiling at an awkward moment as if his teeth hurt, he does a hundred delicate things to express the shadings of Henry's moods. At one point he nicely captures the ambiguity of a line Henry addresses to his wife when he suspects her of having spent the night with her young actor. One can hear it two ways at once, as "How did you sleep? Well? Did you?" or "How did you sleep? Well, *did* you?" "That's right," says Irons. "I'm thinking one thing but trying to mask it by saying another. You have to find the thought line of the character and inform every moment onstage with it. You know what you're thinking, and the lines sit on top."

Though Irons is much more playful and charming in this role than he's been for a long time, directors are attracted to

Photographs: top, Sygma; bottom, BBC/*Great Performances*.

## "…HE'S NEW EACH NIGHT, SAYS TOM STOPPARD…"

him for his ability to suppress those qualities. "Jeremy doesn't arse-lick the audience at all," says Karel Reisz. "So often, with a movie, you rehearse the actors and talk to them about the character, and during the shooting they try to cheat and ingratiate themselves. I took him for my movie because I had seen him play a part in which he was prepared to be unsympathetic, very pinched and dry and savage. I felt that was a real act of courage, because young actors are so image-conscious."

What does Tom Stoppard particularly like about Jeremy Irons? "He has good hips. I *do* envy his hips." No, no, Jeremy Irons the *actor*. "Oh. Well, you see, I write plays in which there's very often some guy who has a great deal to say for himself, and the actor has to try not to make him boring. Jeremy uses the instrument of his voice with great variety. He plays all the notes—he's a bit like a jazz clarinetist. And he keeps an eye and an ear on every night's audience. I've seen him do the part about 30 times now, and each time I could see him changing gears, making small adjustments as he went along without getting out of character."

Stoppard also was pleased at how easy Irons was to work with. "Anytime Mike [Nichols] had a suggestion, Jeremy was very sharp about understanding the implications. He'd go all the way with you, even on some dumb idea, and never say afterward, 'I told you so.' He's just very—what's the word I want?"

"Amenable?"

"No, that's not right."

"Absorbent?"

"No, that's not it, either. Hmm, I'm the one who's supposed to *know* these things."

JEREMY IRONS WAS BORN ON AN ISLAND OFF AN island—the Isle of Wight, in the English Channel—in the town of Cowes, the Edwardian yachting resort where the first America's Cup races were held. When he was thirteen, his parents separated, and his father, a chartered accountant, sent him to public school at Sherborne. "It was slightly philistine," he recalls. "After I left I found out that Auden and C. S. Lewis went there. At the time, we were only told about Marshal Haig and Christopher Chataway, the champion long-distance runner." At school, he acquired the gentlemanly veneer he's worked at putting cracks in ever since, and an interest in the theater (he played Mr. Puff in Sheridan's *The Critic*).

After graduation—he'd wanted to become a veterinarian but had failed the subjects he needed for that training—he spent several months as a social worker in South London. Sorting out the problems of abandoned mothers with no money, living in cold, rat-infested flats, "opened my eyes to the real world after a very privileged education, a life in a delightful Dorset town, a structured society. Suddenly I was thrown into this hoodlum land and had to make an evening at a youth club work when there were gangs coming in and trying to break the place up. There were guys selling drugs; there were girls on the game. I remember one night when we were invaded by a gang of fairly small boys, about thirteen. They tried to disrupt the place, and I said, 'Come on, out, out, out you go.' I got them out, and, of course, once we were outside they set on me. And as I was lying on the ground and there were five thirteen-year-olds kicking the guts out of me, I thought, 'I have to find a better way to deal with people.' "

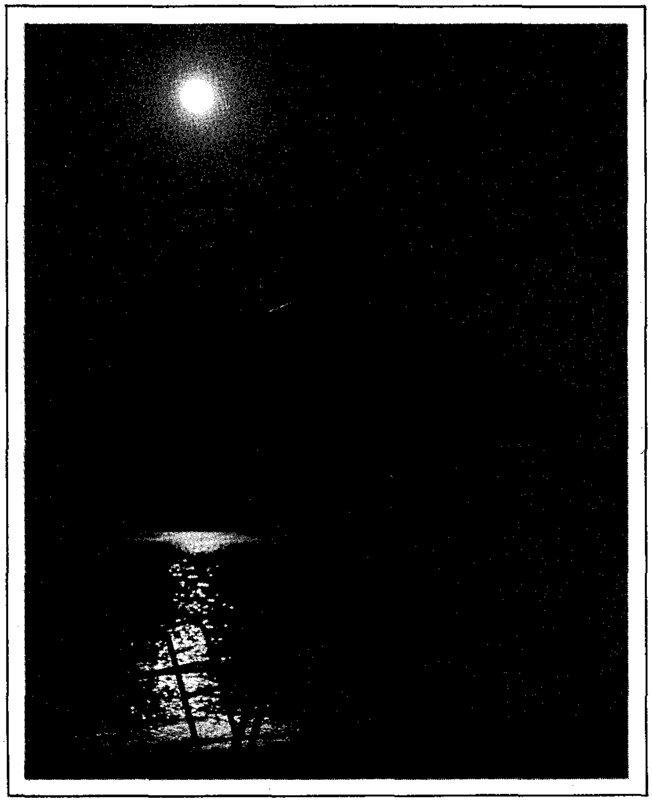
Irons's philosophy in the gutter led him to take a walk on Hampstead Heath with his father to talk about his future. The father, who belonged to the upper middle class through his own efforts—"When he was a boy, he used to sleep wrapped in newspapers to keep warm"—was about as pleased as most parents are to hear that his son wanted to be an actor. But he did offer to pay Irons's fees at the Bristol Old Vic theater school. Irons was one of five students chosen to join the theater company, a group that Peter O'Toole and Albert Finney had belonged to. For three years he appeared in such varied plays as *Hay Fever, What the Butler Saw,* and *The Taming of the Shrew.* Then, at age 23, he decided it was time to move on and out.

Irons has become well known playing oversensitive heroes, reluctant lovers. But when he talks about the direction his career has taken, he wipes away any impression of hesitancy and helplessness. "I've always consciously known where I wanted to go," he says, explaining how he has deliberately sought certain parts, or types of parts, that would broaden his range or increase his commercial value. The actors he looks up to are "Peter O'Toole, for his charisma; Brando, for his energy; Scofield, for his soul; Alec Guinness, for his secrets; and Olivier, for the way he managed his career."

Although, Irons says, "I sing like an actor and dance like

Photographs by Barbra Walz/Outline. Grooming by George Newell.

# Winter's night.
# Warm breezes through the palms.
# Soft music from the dance floor.
# Heaven.



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# "…IRONS HAS DELIBERATELY SOUGHT OUT FAME…"

a duck," his first break in London was being cast as John the Baptist in *Godspell.* (Before that, he'd sung in public only when, as a starving social worker, he entertained cinema queues in Leicester Square with Dylan and Donovan songs, and passed the hat.) "It was during that time that I found the boot I had put on rather haphazardly that day on the heath actually fitted like a glove—oh, *not* a good analogy. Anyway, I discovered, A, that I enjoyed playing every night to a new audience; B, that I was good at it; and, C, that I had something which was quite unusual. I can play strength and vulnerability, and heterosexual actors who can do that are rare."

During that run, he also married his second, and present, wife, Sinead Cusack, the Royal Shakespeare Company actress (his first was a fellow member of the Bristol Old Vic). Henry Boot says that marrying one actress is unfortunate but marrying two is asking for trouble. Irons, too, has had problems being married to another strolling player: Cusack and their five-year-old son, Samuel, came over for just two weeks at the beginning of the run of *The Real Thing;* next year the R.S.C. will go on an American tour, and they will be together only if he can find work here.

**In love in vain:** *As Proust's Swann, with Ornella Muti.*

After *Godspell,* Irons played in Shakespeare, his first Pinter (*The Caretaker*), and Simon Gray's *The Rear Column,* for which he won the Clarence Derwent Award for best stage actor of 1978. His name was going above the title, but he knew it wasn't bringing people in. "I wanted to get my name and face imprinted on the audience," he says. Believing that "when you want to do something, ask," he wrote to Granada Television after it acquired the rights to *Brideshead Revisited.*

The filmmakers thought of him as the flamboyant, teddy-bear-hugging Sebastian, but, having been Alex, the drunk in *Love for Lydia,* Irons says, "I didn't want to play another brilliant but doomed character who dies halfway through the series. I wanted to be in it to the end." So Irons asked for the part of Charles Ryder, the painter of country houses who is infatuated and nearly destroyed by the family of one great house. "I knew I could do that flashy, lovable thing. But also I couldn't think of anyone else who would do Charles right. Charles Ryder is actually almost the man that I was educated to be—an Englishman who kept his emotions bottled up and who swam through life using his creamy English charm, as Waugh described it." In any case, Irons certainly swam into the public consciousness. *Brideshead* kept the English home for twelve Tuesday nights as effectively as Uncle Miltie. "I remember one night driving out," he says gleefully, "and the streets were *empty.*"

After making *Brideshead* and *The French Lieutenant's Woman* simultaneously, Irons spent the better part of a year resting before starting work on *Betrayal.* Then Jerzy Skolimowski, who directed him as the Polish construction worker in *Moonlighting,* approached him with a request that made him realize he had achieved what he had set out to do. "He said, 'If you can commit to me, I can get a script written, I can raise the money, and we can make the film.' And I thought, 'There! That's what I did *Brideshead* and *French Lieutenant's Woman* for! At last I can put bums on seats.'"

ON IRONS'S DRESSING TABLE SITS A BOOK HE hasn't cracked yet—Sartre's *Oeuvres Romanesques* ("Mike gave me that because I kept drying on the Sartre line"). He has, though, been reading another gift book during the previews—*The Catcher in the Rye,* a present "from Glennie." "It was banned at Sherborne when I was there," he says, and it's funny to think of that school's alumnus having done on-screen the rude things Holden Caulfield only talked about. (He has kept Sherborne's honor reasonably clean, however. Irons did keep his shirt on while making love to Meryl Streep, and Diana Quick bitterly complained that when he got into bed with her in *Brideshead* he not only wore his underpants but pinned them to the eiderdown.)

Yet the Sartre is not just a joke present—Irons learned French last year for his role in Volker Schlondorff's *Swann in Love,* which will be released here in June. Irons plays Marcel Proust's hero, Ornella Muti is Charles Swann's beloved, Odette de Crécy, and Alain Delon is the corrupt Baron de Charlus. Irons agrees that Swann has much in common with the other tormented heroes he has played. "He's treated badly in a way that he doesn't understand. He's a collector, Swann—he marries Odette, but he never really owns her." And, of course, Irons gets to speak one of the most famous lines of a lover's disillusion in all literature: "To think that I've wasted years of my life, that I've longed to die, that I've experienced my greatest love, for a woman who didn't appeal to me, who wasn't even my type!"

Irons's favorite characters are complicated, enigmatic ones, "people who don't appear to add up, who have some mystery about them," and he is known for his skill at making their secrets plain. Jerzy Skolimowski was eager to have him for his movie because of the way he held the camera during the long close-ups in *Brideshead:* "He is capable of suggesting so much."

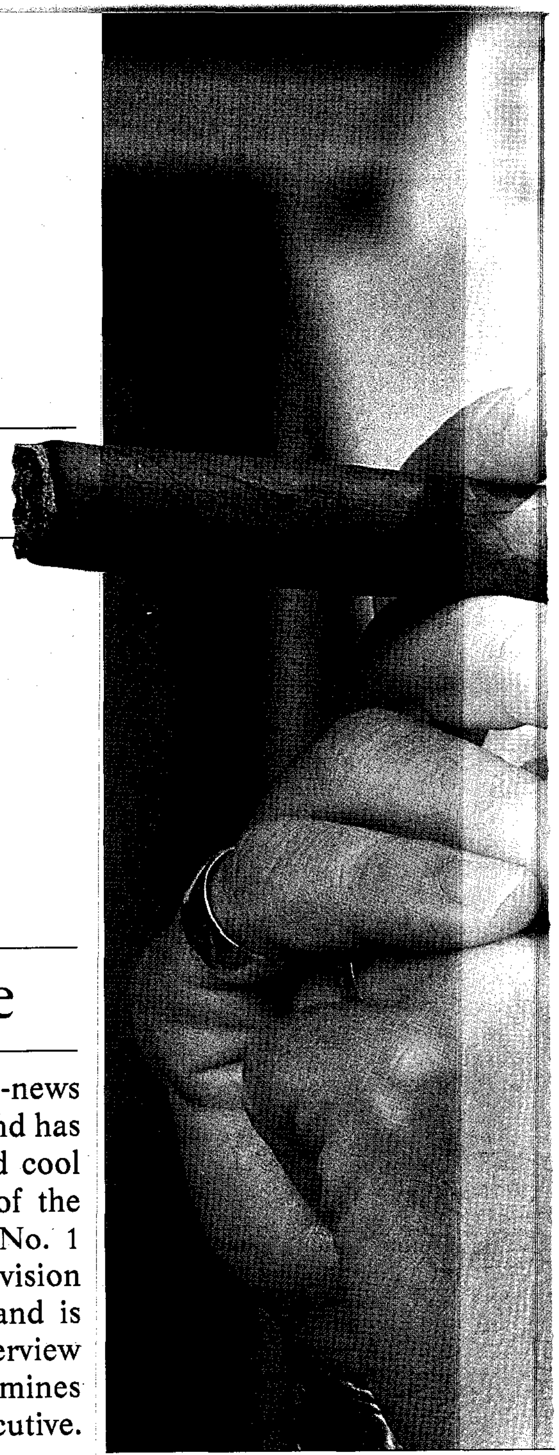
But sometimes you can be so good at what you do that you are hoist by your own what-is-it, as Annie Boot says. He was once considered for an Agatha Christie film in which "they wanted me to play the nice young man who finally is discovered to have done the murder. They saw some stuff from *Brideshead,* and my producer, who was there, said to me, 'I couldn't believe it, because I looked at you in every shot and thought, "Christ, he's a murderer."'" Jeremy Irons pauses and smiles modestly. "I don't know," he says. "I think it's possibly my eyes." ▬

Photograph by Georges Pierre/Sygma.

# VAN THE MAN

## By Nancy Collins

## Sauter, CBS's Man on the Move



Since Van Gordon Sauter, 48, joined CBS as a radio-news director fifteen years ago, he has been marked for power and has operated with a shrewd blend of studied eccentricity and cool gamesmanship. A small-town Ohio boy who dreamed of the bright lights, Sauter has consolidated CBS News in its No. 1 position with Dan Rather. He now oversees the news division and CBS's five owned-and-operated television stations, and is considered a candidate for president of CBS, Inc. In an interview spanning fifteen hours and three cities, Nancy Collins examines Sauter's rise from newspaperman to network super-executive.

**Nancy Collins:** Despite the advances made by women and minorities, the three evening news broadcasts are now anchored by three white men of similar age and credentials. This inevitably creates a certain homogeneity. What do you think are the strengths and weaknesses of ABC's *World News Tonight,* the *NBC Nightly News,* and the *CBS Evening News*?

**Van Gordon Sauter:** All three are quite strong. ABC has excellent producers, some of whom came from CBS. It's a high-energy, aggressive, competitive organization with a real understanding of television as a medium. It is also well promoted. Roone Arledge has constituted a driving force, and Dick Wald and David Burke are superb at what they do. It is far too early to make any judgments on Peter Jennings. It will be interesting to see whether, over a period of time, the ABC-news audience will feel comfortable with a fundamentally elegant anchorperson . . . whether he is perceived as too effete for that crowd. Anytime you change an anchor, there is an attrition in the audience.

Q: NBC?

A: Tom Brokaw is the energy force, the one setting the style. NBC is an excellent news organization with superb reporters, but it's only now coming to grips with the medium itself. It lacks the depth of reporters that CBS possesses and the producer depth of both CBS and ABC. I got the impression they were having a difficult time producing a two-anchor broadcast, which created a dichotomy within the organization. Brokaw will quickly heal that, although I don't think that one person can sustain the energy level.

Q: In other words, you don't see NBC providing Brokaw with the backup troops he needs?

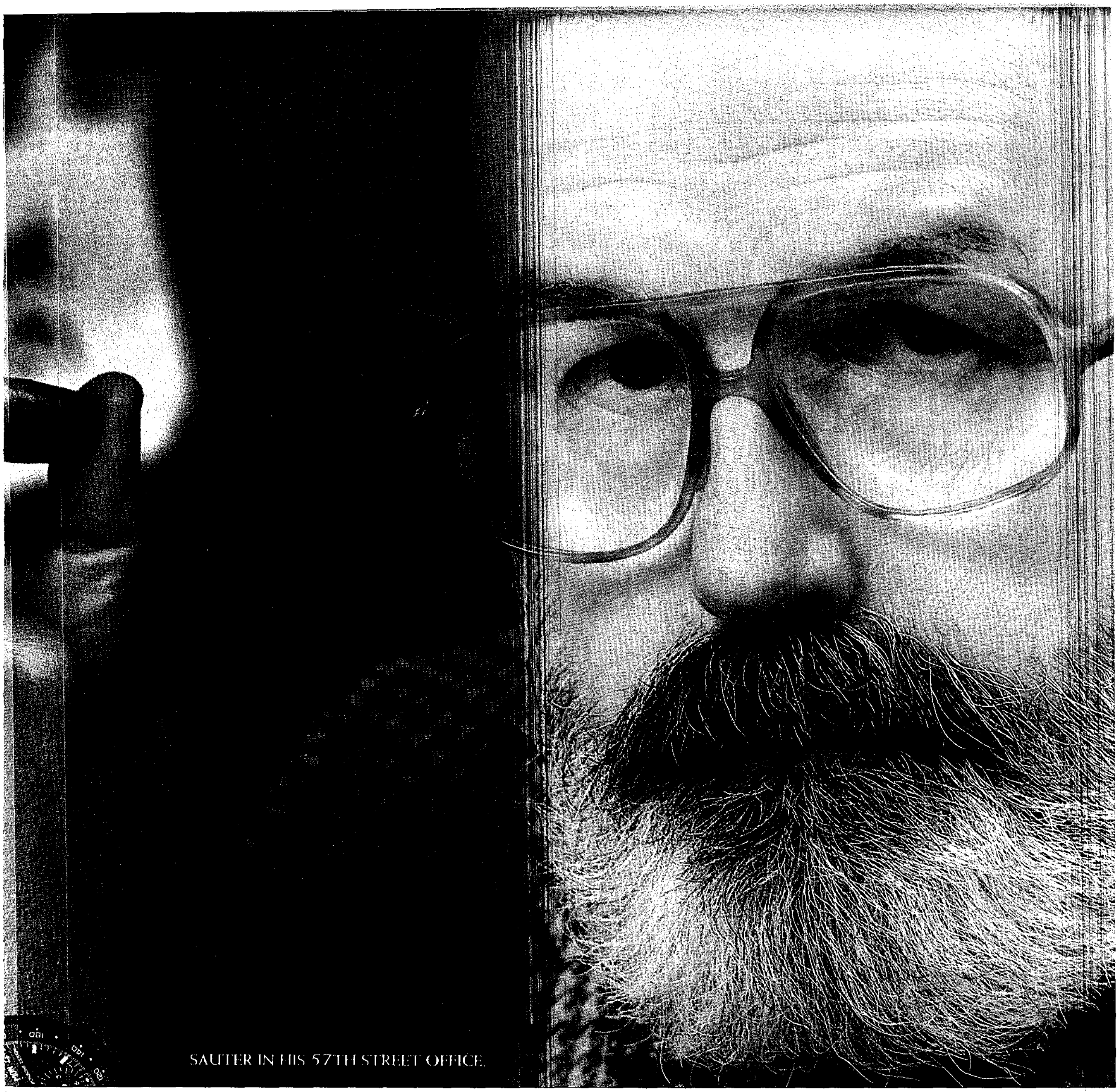
A: I don't see it to the depth that would be appropriate.

Q: Had you been running NBC News, would you have removed Roger Mudd as co-anchor?

A: The two-anchor broadcast was not working. Brokaw represented great versatility and leadership quality—a greater "Let's rally around the flag" spirit than Roger Mudd.

Q: Since you're all selling the same product, what are the particular compo-

Photographed by Donal Holway.



SAUTER IN HIS 57TH STREET OFFICE.

nents that distinguish the three networks?

**A:** We're not selling the same thing. The anchors are different, as are the broadcast environments. The differences are also illustrated by the reporters on the key beats, all of whom bring their own styles to their work. While the three networks cover the same stories during the initial five or six minutes, they then begin to go their own way, use their subjective, visceral standards as to the major stories. CBS is unquestionably the network that stands out. Our counterparts are far more predictable in what they cover. They follow what would be a traditional newspaper-wire-service diet of the day's stories, while we tend to be more eclectic. We also pay greater attention to the television qualities of our individual stories and are more involved in series. Dan Rather, for instance, did a five-part series on computers. Now Reuven Frank [president of NBC News] may consider that soft news, but anybody who travels about this society would say that is hard news.

**Q:** You're referring to Frank's remark that under Dan Rather the *CBS Evening News* had in essence become a "softer" broadcast. Obviously, you disagree.

**A** He's wrong. The *Evening News* is a snapshot, taken once a day. In the foreground of the snapshot are the major stories; behind, we move into an area where we can show discretion as to the stories we pick. Reuven is an articulate spokesman for journalistic values and principles who for years has been a significant factor in TV journalism, but if he says that CBS News has gone soft, the only thing I can deduce is that his television mentality is in the era of Eisenhower, Hula Hoops, and circular television sets.

**Q:** But even the Old Guard has been critical of CBS News. Walter Cronkite recently said he sees the *Evening News* going more toward entertainment and feature stories . . . that its producers attempt "to lighten up the news, make it a little brighter. Perhaps they feel they can't cover everything and therefore don't try."

**A:** I disagree with Walter. [At CBS] there are probably people who feel I trashed the news two years ago. One of the valuable things about the Old Guard is that they're the storytellers, the priests, the troubadors, if you will. They are the quiet critics. They perform an important role, but they don't help you through the minefields; the value system does. I have no doubt that when Ed Joyce [president of CBS News] and I walked through the doors there were people who were convinced that we were going to get some big bellows and blow out the Murrow flame.

Q: People often draw parallels between you and Roone Arledge, president of ABC News and Sports, perhaps because you both headed up news and sports at your individual networks. One critic said, "Van is simply a pale imitation of Roone."

A: I don't know Roone well enough to know if that's flattery or insult.

Q: Arledge said of you in an interview, "People are constantly writing that I love publicity, love to get my name in the paper. But they don't see the inconsistency right before their noses—that someone like Van Gordon Sauter creates it. He dresses eccentrically—sweaters, pipes—just to look different. He gives speeches and more interviews than I do, and yet no one writes things like that about him."

A: Sally Bedell Smith [television critic for the New York *Times*] has no pictures of me in gold chains. It's just that simple. I don't think I've ever met Sally Bedell when I have not been wearing a tie and jacket and have reflected well on my employers. I've been smoking a pipe since high school, and Dan Rather is the person who wears sweaters, not me.

Q: What are the differences between you and Roone Arledge?

A: Roone Arledge is a native of the East Coast and went to Ivy League schools. I am a native of the Midwest and went to a land-grant college. Roone Arledge was, years ago, in television as an executive producer of arm wrestling in Petaluma and *Monday Night Football* while I was a journalist working for papers in the Midwest. Roone Arledge reportedly makes nearly a million dollars a year; I make a generous but unspectacular corporate salary. Roone for years has been a tangible public figure, while I am far less visible in that sense. Roone weekends in the Hamptons and participates in a very active social whirl; I weekend in the Connecticut woods and go fishing. He tools around town in a Jaguar; I tool around town in a Buick. His evening news is in third place; mine is in first.

Q: In November, *Variety* ran a front-page story in which Ed Joyce blasted agent Richard Leibner because he saw Leibner instigating a talent raid from CBS to ABC. Talking about Leibner, and agents in general, Joyce said, "I am determined not to let the flesh peddlers affect the caliber of our broadcasts." Do you think it's appropriate for the president of CBS News to publicly call agents "flesh peddlers"?

A: Dick Leibner, who represents more than 100 employees within this organization, almost constitutes a bargaining unit in the context of a labor union. Given that role, there has to be a candid, open relationship between the agents and the company, and what Ed was speaking to was the duality of that relationship. There was a strong feeling within management of CBS News that there was an imbalance developing in the relationship. I share Ed's concern about that imbalance. The basic concerns he raised are appropriate, and Godspeed to him.

Q: What was not justified, to many people, was the way Joyce expressed himself. Traditionally, the CBS News president has been a paragon of discretion and manners. Besides this remark, Joyce told a press junket last spring that while CBS has "the only world-class anchorman," NBC was peopled with "52 guys named Irving." Many found that remark anti-Semitic. Do you?

A: Gosh, no. That's an old line that's been around a long time. I ran into an NBC executive who gave me his "Irving" button, which I wore part of the afternoon. I don't think people were affronted by that line. People throwing zingers at each other is the inevitable result of three companies' competing in a public way. I think that's fine and healthy and inevitable.

Q: How about your assessment of the *CBS Evening News*?

A: Dan Rather personifies the best of the anchorman. He has credibility from having been a local reporter, a correspondent in Vietnam, London, the White House . . . for *CBS Reports* and *60 Minutes*. *CBS Evening News* is unquestionably the best-produced of the three broadcasts. The storytelling is infinitely superior to the graphics.

Q: In terms of graphics, people at ABC News believe CBS borrowed generously from their technology in redesigning Rather's show. As one ABC News executive put it, "CBS stole from ABC with both hands."

A: That's patently absurd. If you look at the two broadcasts three years ago and today, you would see changes in CBS, but quite different from ABC. The most tangible change we made was eliminating the broadcast's opening animation. At one time, all three broadcasts began with animated openings. We eliminated ours so the first thing you saw was Rather sitting at the anchor desk, saying, "Good evening. This is the *CBS Evening News*, Dan Rather reporting." We didn't steal that from anybody. We created our own typeface. We also moved our broadcast out of Washington at a time when the other two were firmly moored there. Certainly we brought our generated graphics into a more contemporary style, but it was certainly not an area created by ABC—although ABC was first to do it in network news. We came in, we did it differently, and now we do it better. We didn't steal anything from ABC; we didn't need to. If your broadcast is in first place, it's very difficult to become indignant about those allegations. Besides, you can't pay attention to your competitors. Now, God, yes, you watch them. But as much as humanly possible you have to put yourself in that windowless room, turn off the TV sets, and say, "Who the f--- are we? What is our role in those millions of homes, with the people who constitute CBS News?"

Q: Ratings aside, who do you now consider your tougher competition, the *NBC Nightly News* or *World News Tonight*?

A: At one time, ABC was the more immediate competition. NBC was the sleeping giant. ABC was gaining on us rapidly. They were within range. But we blunted ABC the week of June 14, 1983. It stopped right there—stopped dead, cold, flattened.

Q: Why?

A: Dan Rather had matured as an anchor, the style had improved, the content had been reshaped, and the broadcast had been repositioned in terms of promotion. The cumulative impact gave us a shot. We grew and ABC went static, a decline further accelerated by the illness and tragic death of Frank Reynolds. There are probably a fair number of bitter people at ABC because this happened. I'm glad it happened when it did, because ABC had a nice trajectory, one that had further gain in it. But as Dan Rather took off, the energy just came right out of ABC.

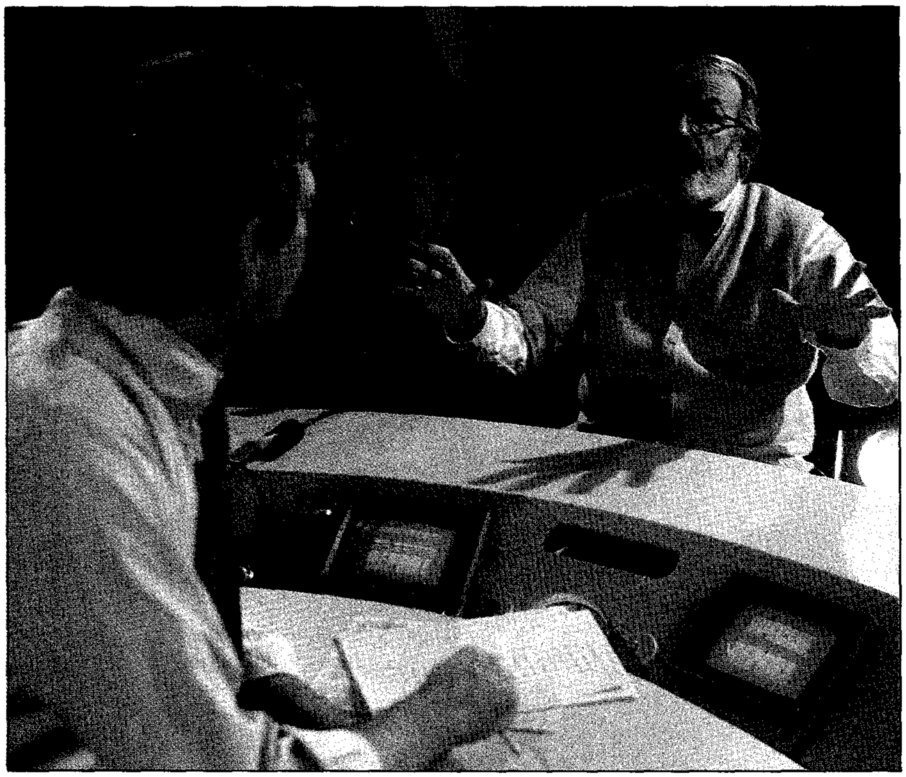
Q: So today NBC is your tougher competitor?

A: Brokaw has moved up smartly mainly because he's taken a grip on that broadcast and in effect said, "This is what I want to do." At this moment, NBC, after us, does the best journalism, and ABC, after us, the best production. Peter Jennings is in the process of shaping his own persona as anchorman. There's been a fair amount of advertising about his new broadcast, but none of it seems to have any direct, clear focus. We at CBS go about our own business, set our own goals, define our own purpose, and—every minute or so—look over our shoulder.

Q: When you took over the presidency of CBS News, one of your priorities was to revamp the *Morning News*, with Charles Kuralt and Diane Sawyer, then last in the ratings. You replaced Kuralt with Bill Kurtis, which was not popular in-house, probably because, as one CBS staffer put it, "when you fire Charles Kuralt, the cameramen get mad." Why didn't Kuralt work out?

A: Charles wasn't fired; he left the

program. But it had nothing to do with him. He was an innocent bystander. We had a broadcast that was not structured for the reality of life in the morning in the United States of America. The *Morning News* at that time was well suited for Sunday morning. Sunday morning is totally unlike Monday through Friday. You didn't have to be some f---ing savant to see that. Sunday morning, I get up, fix myself a huge bowl of popcorn, get a couple of Tabs, sit down with five or six newspapers, and watch television. I grade Sunday morning by how deep I get into my newspaper pile during the two-hour broadcast [*Sunday Morning* and *Face the Nation*]. Monday through Friday, I get up, grab a couple of Tabs, read a few sections of the newspaper, watch a bit of television, and dash out the door. If I'm lucky, I have 40 minutes to give to a television set. I have to be able to come in and out of that broadcast and find it coherent. That was the basic flaw in the Kuralt broadcast.


WITH DAN RATHER ON THE SET.

> 'ABC News had a nice trajectory, but as Dan Rather took off, the energy just came right out of them.'

Q: Reportedly, Kuralt was very upset over being removed. In a speech, he said of you, "The imperatives of journalism are not on his mind right now. He is not even thinking about the news. He is thinking about the stage set."

A: There were many things on my mind: the value system, the quality of journalism, building a structure that would afford even better journalism. Was building sets, promotion, and management on my mind? Absolutely. In regards to Charles, that was an awkward, difficult time for us all.

Q: Many viewers feel that Diane Sawyer dominates Bill Kurtis.

A: I don't feel that way. There was a beginning period when people were down on Kurtis. For one thing, he came from a local station and is a very handsome, graceful man. The fact is he's a lawyer, a superb journalist, and has a body of very impressive work. In Chicago, he was the leading anchorperson. He could travel the world, pick his stories, and had a marvelous family circumstance. Suddenly he comes to New York, gets up at 3 A.M., goes onto a show nobody's watching.

Q: Were you surprised at Diane Sawyer's success on the *Morning News*?

A: Diane was a star waiting to happen. Very early in our time here, Ed Joyce and I went to lunch one Saturday with Diane. I didn't know Diane Sawyer from watching television. I thought she was the ice queen. We sat down, and she was well read, informed, graceful, exuberant. And I said, "Go on television and be Diane Sawyer. Just go be yourself." And she did. It was always there.

Q: In the last few months, *Good Morning America* has slipped dramatically in ratings. Is this a temporary illness or a slow death?

A: I don't think it's a slow death. I'm not even convinced it's an illness. Over the last months, the *CBS Morning News* has come alive and generated a lot of sampling in that morning marketplace. People are moving around. It's healthy for us and damaging to both the *Today* show and *Good Morning America*. *Good Morning America* is an excellent broadcast. But there may be people who are growing weary of the format, the sameness of it. *Good Morning America* is not unconscious. I'd love to have their numbers.

Q: In May 1983, *TV Guide* ran an article comparing the three morning news shows based upon 30 hours of monitored programming. The results were that the *Today* show presented the "most newsy" news, the most and best interviews. "Compared to the other two morning shows," *TV Guide* said, "*Today* is complete and informative; the mood is one of relaxed professionalism."

A: I must admit that years ago I ceased reading "Television Guide." It had nothing to do with the Westmoreland matter. *TV Guide* seems to run ads in writers' magazines: "Do you sense, perceive, or fantasize shortcomings in television-network news? If so, send a manuscript to *TV Guide*. High prices paid. Bonus for anti-CBS articles." I'm not being churlish, but they don't like CBS. Besides, I've always found the magazine dull. I just never found any compelling reason to buy it.

Q: If you have such disdain for the editorial integrity of *TV Guide*, then why did you react so strongly to "Anatomy of a Smear—How CBS Broke the Rules and 'Got' Gen. Westmoreland," the exposé that kicked off the Westmoreland case? [General William Westmoreland has filed a $120-million libel suit against CBS because of the CBS documentary *The Uncounted Enemy—A Vietnam Deception*. Sauter is one of the defendants in the case.]

A: I said I didn't read it because it's a Johnny One Note magazine. But when the magazine comes forward and claims to have inside information, spelled out in some detail, that we at CBS News have violated our own guidelines, you don't ignore it. That demands your attention.

Q: Let's review the Westmoreland case. When you took over the presidency of CBS News in November 1981, *The Uncounted Enemy* was already completed. Its premise was that prior to the Tet Offensive, in 1968, General Westmoreland's command deliberately underestimated the enemy strength in reporting to Congress and the president so that America would seem to be winning the "war of attrition" in Vietnam. Those responsible for the documentary included producer George Crile, senior producer Andrew Lack, correspondent Mike Wallace, executive producer Howard Stringer, and Roger Colloff, then the CBS News vice-president in charge of public-affairs broadcasting. In January, the documentary ran on CBS to favorable reviews. In May, *TV Guide* ran its article. While not attacking the validity of the show's content, *TV Guide* accused CBS of unethical procedures in producing the broadcast. Your immediate reaction was to call for an internal investigation of *TV Guide*'s charges. Heading up the inquiry—which was not overseen by a lawyer—was Bud Benjamin, a respected CBS News veteran. Several weeks later Benjamin issued a report which corroborated and added to *TV Guide*'s charges, leaving CBS in a very damaging light. You then issued a memo about the report. Critics say that the Benjamin report and your memo were mistakes and only supplied Westmoreland with more fodder for his suit. At this point, what is your prognosis for the outcome of the Westmoreland case?

**A:** I'm increasingly convinced we're going to prevail. A variety of government documents that will be revealed in due course increases the validity of our position.

**Q:** Do you still think the Benjamin report was a good idea, given all the trouble it's caused?

**A:** I have no doubt at all. If people come to us and raise allegations about the appropriateness of what we've done, we have an obligation to conduct an internal inquiry into that and release the findings to the public, as embarrassing as they may be.

**Q:** Why didn't you involve a lawyer in the inquiry—if only to protect CBS from having the report used as evidence in case of litigation?

**A:** We're involved in the business of journalism. We're not involved in the law business. It was obvious in the Westmoreland press conference, two or three weeks after the broadcast, where this was heading. He was looking for a lawyer to represent him. We've operated from the beginning as if we were going to get sued.

**Q:** When did you first see the documentary?

**A:** Several weeks before it aired.

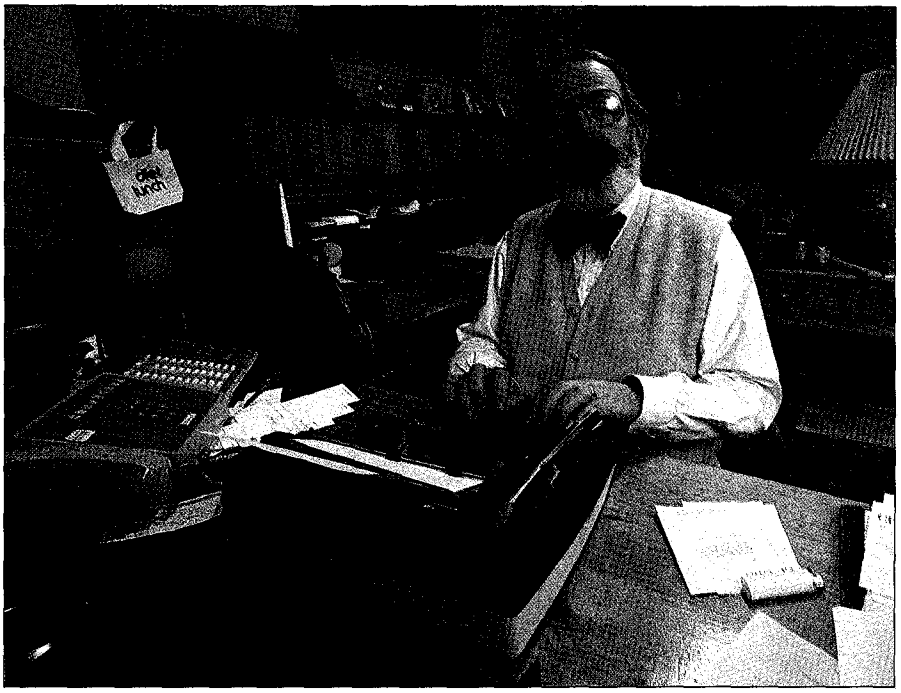
**Q:** At that time, were there things in it that struck you as irregular?

**A:** No. I thought it was a striking broadcast. I believe it to this day.

**Q:** Yet one of the criticisms of your behavior is that you did not immediately—before ordering the Benjamin report—issue a statement of support for the content, if not the procedures, of the documentary. Why did you hesitate?

**A:** I didn't know that much about the broadcast. The only thing I said was that we're going to examine it internally and when we have further information we'll let you know. To say "I stand foursquare behind this broadcast and everything it represents" would have been wrong.

**Q:** By the time CBS, or any network, airs a documentary, the public has a right to expect that it has been thoroughly checked for accuracy and is backed up by the network. If CBS—and that means you as president of CBS News—could not stand foursquare behind the content of *The Uncounted Enemy* after it was aired, then why was it allowed to run in the first place?



POUNDING ON HIS PORTABLE.

‘To be successful takes four things: smarts, a willingness to be self-sacrificing, a willingness to relocate, and luck.’

**A:** I believed in running the broadcast. I'm not trying to cop a plea here, but I wasn't that familiar with the work that went into it. I never read the documents associated with it. I didn't read the transcripts. I wasn't involved in the production. There is a group of people who were involved in that broadcast—Howard Stringer, Mike Wallace, George Crile, Roger Colloff, and Bill Leonard. I wasn't going to come in the last three weeks and say, "I'm going to start from ground zero and cover every step you've made."

**Q:** An article in *The American Lawyer* suggested that the best procedure would have been first to issue a statement of support for the broadcast and then, privately, to have looked into the *TV Guide* allegations. Reacting publicly to the *TV Guide* article gave it instant credibility.

**A:** I did not personally have time to do that inquiry. At that time I was preoccupied with the daily broadcasts. I was then deputy president and saw the broadcast only because some months earlier Bill Leonard had said some very laudatory things about it. I saw it, was impressed, extended my congratulations, and went about my business. My business is protecting CBS News, not individuals within CBS News, not myself, but CBS News. The overall integrity and credibility of CBS News is our most important single product.

**Q:** When you saw the *TV Guide* piece, what was your initial reaction?

**A:** The basic move was to talk to a couple of people as to what we'd do.

**Q:** Was Gene Jankowski, president of the Broadcast Group, among them?

**A:** I talked to Jankowski.

**Q:** And even without a lawyer involved in the inquiry, he said go ahead with the Benjamin report?

**A:** Yeah, go ahead. I then called Benjamin.

**Q:** Since you were not conversant with the documentary material, wouldn't it have been a good idea to hear the producer's side firsthand?

**A:** No. If I had sat down with George Crile, I'd have had to sit down with fourteen or fifteen people.

Q: Much of the criticism in *TV Guide* revolved around the misuse of the 64 CBS guidelines. Do you think most CBS staffers know and use those guidelines?

A: It's still a practice that when you join the organization you're issued a copy of them and sign a statement saying you have received and read those guidelines.

Q: *The Uncounted Enemy* was completed two and a half months before it aired. With this much time for in-house scrutiny, shouldn't a senior producer have checked over everything?

A: I can't speak to that.

Q: Why not? It was your company, your news division, and even though the documentary wasn't done under your presidency, you inherited responsibility for it when you took the job.

A: I don't know if it was two and a half months. But the position of the company—and one I certainly agree with—is that it was an accurate, fair broadcast.

Once I was into understanding the background that went into it, the resources used, the people who contributed, I came forward publicly and stood by the broadcast. The fact that I stood by it publicly has an extra measure of value to me because I started out from a zero-base position.

Q: What has the Westmoreland case done to the credibility of CBS News?

A: Nothing. There is no reason to believe that the Westmoreland trial to date has had any negative impact. People aren't defecting from our broadcast. Our affiliates aren't coming back saying, "My God, there's a ground swell of anti-CBS News sentiments in the hinterlands."

Q: You grew up in the "hinterlands," in Middletown, Ohio. What values did you acquire in America's heartland that shape you today?

A: I'm very much a product of Middletown, which in those days was a rich mixture of the farm and the blast furnace. I grew up on the McGuffey reader and was, fundamentally, raised by my mother and grandparents.

Q: Your parents divorced when you were two, although your father continued to live in Middletown. Did you know him?

A: Not really, no. And I regret over the years that I did not. He was a fireman, the son of a fireman. But he went off and did his own life.

Q: Weren't you curious about him?

A: No. You tended to take the cards that were dealt you. You didn't spend a lot of time sitting around being remorseful or introspective, feeling inadequate and insecure. My mother sold hats in a department store in Dayton and occasionally would go to New York or Chicago and work in Saks or Lord & Taylor in their millinery departments. My grandfather was a civil servant and a man of very fixed and frequently articulated values. The politics of the household were greatly influenced by Bob Taft and the conservative political persuasion. The assumption was that one went through life and worked hard but could not count on, in any way, everything working out.

Q: Following Ohio University, you came to New York to work at McCann-Erickson. Why advertising?

A: In those days, the advertising business was the hot place to be. I made 60 bucks a week and lived in a one-room walk-up on East 45th Street. But every day I read the New York *Post*, which had superb writers. I began to see the diversity of experience those writers had every day while I was addressing the cause of how many Bulova watches could be sold between sundown Thanksgiving and sundown Christmas Eve.

Q: You took a master's at Missouri and then went to work for the New Bedford *Standard-Times*. Was it there you began developing a career game plan?

A: I have been devoid of game plans. I'm not convinced people go through life with them. I got married when I was in graduate school—a woman who had worked in personnel at McCann-Erickson—and we had two sons. Money was always a problem. The newspaper paid $85 a week, which even in 1959 wasn't a great deal. We lived hand to mouth.

Q: From New Bedford you went to the Detroit *Free Press*. Your former colleagues say you were a good writer who knew the stories that would get you attention. How would you describe yourself as a print reporter?

A: I was more of an observer than a participant in news stories. One of the great revelations of my life as a journalist happened when the *Free Press* sent me to Mississippi during "freedom" summer, in 1963. While I was there, Schwerner, Chaney, and Goodman disappeared. I was crossing—in a car—the bridge over the Pearl River in Neshoba County one day, and there, in the middle of this brown river in a battered rowboat, was this old black man in bib overalls and T-shirt with white hair. He was throwing grappling hooks into the river, dragging it, trying to find the bodies entirely on his own. I stopped the car, got out, and began taking notes. The story was virtually writing itself. And then I looked to the end of the bridge, and there was this f---ing television crew. I had not noticed them but realized that this television crew owned that story. They were going to show that river and that man and do better than what I had in my notebook. It was a startling revelation. I could no longer get by as a writer setting scenes, which I was very good at, because television could do it better than I.

Q: When you began covering the race issue, in 1963, did you have a particular sympathy for the black plight, or did you simply realize it was the big story?

A: Every story I wrote I wanted on the front page. It struck me that civil rights was going to be a truly watershed story. I did not have many black friends. When I was at the *Free Press*, I did an article on Motown, which in those days was a fairly obscure record company. As a result, Motown invited me to go on tour to Europe with them. I worked a deal at the *Free Press* to drop out for a month and ended up at the Detroit airport, where I got on a plane with the Supremes, Little Stevie Wonder, Martha and the Vandellas, the Four Tops, and Smokey Robinson and the Miracles. I didn't know who the hell these people were, and I certainly knew nothing about their music. I was going as a reporter and roadie, giving them advice on how to deal with the media. In England, we ended up on a bus, 41 people, 39 blacks and two whites, Little Stevie Wonder's tutor and myself. Once, I went with the Supremes and bought 42 pairs of shoes, which I helped carry back to the hotel. At another point, Berry Gordy gave me a handful of money and said, "Take Martha Reeves and show her some culture." We went to Edinburgh and looked at castles. That month gave me some insight, but I can't say, sitting here, that I have any great perception of black psyche and culture.

Q: You went to Vietnam for the Detroit *Free Press*. How did you know that was going to be the important story?

A: From the newsweeklies. I didn't watch television in those days. I had all the print-reporter bias against television. I thought [TV people] were air heads, overpaid, underworked, uptown, chichi . . . while we drank beer, they drank martinis. They were people with a different agenda. I didn't understand what they did for a living. I watched virtually no television.

Q: What effect did Vietnam have on you?

A: I went there a hawk and came back a hawk. I was a very rare person in that sense. You can summarize what happened there in a very simple sentence: More of them were prepared to die than we were prepared to kill. When you reach that kind of ratio, you're not going to prevail. So, shortly after I came back, when it became apparent that we were not going to prevail, then, from that point, any American damaged there was an outrageous act, in my opinion.

Q: Incidentally, are you a Democrat or a Republican?

A: I've voted for Democrats and Republicans. But basically I'm a very conservative person in a political sense.

Q: In 1967 you went to the Chicago *Daily News*. You stayed less than two years, then quit. What happened?

A: In a turbulent moment I got involved in a screaming match in the center of the newsroom, told them they could shove the job, and walked out. I had $14 in my pocket and credit at Billy Goat's, a local saloon. It was exactly the time CBS was taking its radio station in Chicago to an all-news format, and they offered me a job, which I accepted. At the paper I was making $229 a week, if I was lucky, and the AFTRA salary at the station was $400. I had no idea people made that kind of money. It was a mind-blower.

IN CONNECTICUT WITH KATHLEEN.

'I told Kathleen on our very first date that I was going to marry her. She thought at the time that I was a lunatic.'

Q: At WBBM-A.M. you started as a reporter, moved to managing editor, and ended up in New York as head of special events for CBS News, radio. Going from reporter to management appears to have been an easy transition.

A: I found a fair degree of satisfaction in making things work. I loathe mechanical objects. I don't cook. I don't do a lot of hands-on things that other people do. But I really loved running those little operations. Maybe it was because I was a cantankerous, difficult, obnoxious, insolent employee that as an employer I had a great understanding about employees. I also had a new technology to learn, and I had to learn how to run a business. I had a fairly large payroll. I was redefining myself. I could no longer be a self-indulgent newspaper reporter. I was no longer just responsible to myself, which at one time I thought was an excruciatingly full-time job that I was never going to be able to master. Suddenly it was bigger than me and my portable Royal.

Q: In 1972, you finally got into television when Robert Wussler, the newly appointed general manager of WBBM-TV, Chicago, asked you to return with him as news director. Within two years you and Wussler had taken WBBM from third to first place in the ratings. Suddenly you became an anchorman. What happened?

A: I was the worst anchorman in the history of commercial broadcast. It was an absolute ratings catastrophe. From four weeks into it, I knew I did not have it. The two people who fired me—Jay Feldman and Neil Derrough—are still close friends. They called me in and went into this period of commiseration. I said, "Guys, I have a date. I'll see you tomorrow." Then I ended up being a street reporter. I covered four-alarm fires in abandoned, uninsured warehouses in the middle of November. I thought, "This is no way for an adult to live." I wrote Bill Small, then executive vice-president of CBS News, and said, "Bill, I need a job. I'll go anywhere." Later he called and said, "Would you go to Paris as the bureau chief?" It was unquestionably the happiest day of my life.

Q: Lucky. Incidentally, do you believe in luck?

A: Absolutely. To be successful, it takes four basic things: smarts, a willingness to be self-sacrificing, a willingness to relocate, and luck.

Q: Up to that point, what had you sacrificed?

A: There is no doubt that at a stage in my life I became so enthralled with being what I was and the drama and excitement of what I was doing that I sacrificed my marriage to it. I did not pay attention to much of anything except my professional life.

Q: You're in Paris, your marriage is over, and you're a single parent, having kept your oldest son. Where did you see your life going?

A: I didn't know where the hell I was going. In the context of CBS, running a television news division is not that heavy a job. But Paris was a very emotional job for me because in a way I was fulfilling all those childlike fantasies about living in exotic places. I'd walk through the old section of the city at 2 A.M. and tears would come to my eyes. I was just so amazed that I had somehow gotten from Middletown to Paris, France.

Q: Following a stint as head of program practices, you ended up in Los Angeles in 1977 as general manager for KNXT-TV. There you introduced the country's first two-and-a-half-hour news broadcast, brought KNXT up from third to second place, and met your wife, Kathleen, the sister of former California governor Jerry Brown. How did that happen?

A: On a blind date. I used to see her on television. She was an elected member of the Los Angeles Board of Education and took positions which, from my political perspective, I found repugnant. A mutual friend said, "You're always talking about this lady you see on television. Why don't you ask her out?" So I did. I told her on our first date that I was going to marry her. She thought I was a lunatic.

Q: How long did it take you to convince her?

A: Ego would say 36 seconds, but I must admit it was several months.

Q: How did you know so quickly?

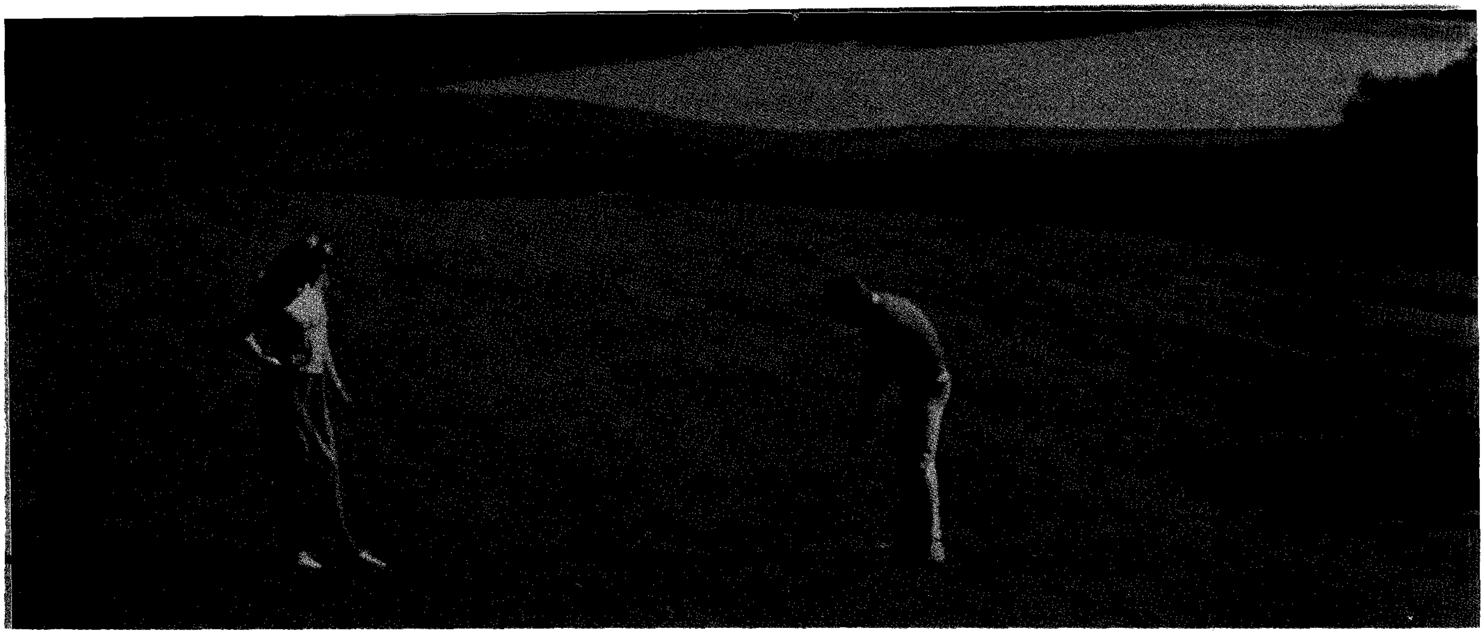
A: I really believe in magic. And that had never happened to me before in my life. It was just so clear and focused that there was absolutely no doubt in my mind.

Q: What attracted you to her?

A: She had a purpose in life; she was not just coasting through. She wanted to contribute something to society. That was very compelling to me. Also, she was a successful professional and a successful mother. I find her ravishingly attractive and a joyful person to be with. She emancipated my life.

Q: Kathleen's family is politically very liberal. How do you get on with Jerry Brown? Surely you don't like his politics.

A: Oh, of course not. [Laughs.] But he is one of the most provocative thinkers I know, one of the few people with whom you can fly across country for four and a half hours and find engaging the whole



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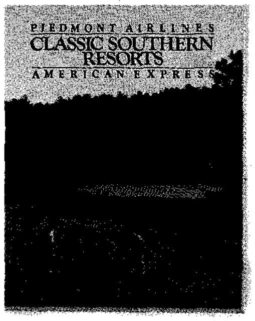

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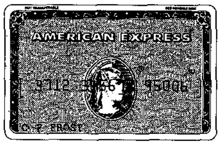

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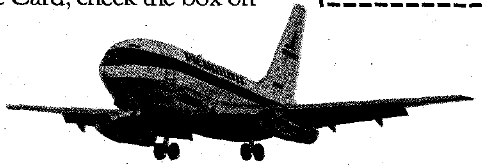

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time. When he starts to talk about politics, I either glaze over or throw my wineglass at him.

Q: Both of your sons are also politically conservative. Jeremy, twenty, is a journalism major at the University of Montana. How about Mark, 23?

A: Mark is an honors graduate of Harvard, where he was the managing editor of a conservative newspaper. He has a very romantic, patriotic notion of this country. He speaks fluent Korean and is now an army second lieutenant stationed in Korea.

Q: Over the years, you've cultivated a definite persona—"the bearded eccentric," as you've called yourself. You dress casually—bow ties, sport jackets, Topsiders with no socks, and, of course, your beard. At WBBM, you kept a parrot named Sam given to four-letter expletives. In Los Angeles, you lived on a boat, drove a Jeep, and were known to put MOGUL ALERT signs on the bulletin board when CBS brass visited. To many, this has been a studied eccentricity, designed to make you different enough to stand out yet not seriously upset CBS. As one friend put it, "Van could be freezing and he still wouldn't put on socks with his shoes."

A: Here we are in a hotel room in San Francisco, and I have on socks.

Q: That's because you've gone corporate.

A: I don't think CBS cares what I dress like as long as I don't frighten horses. CBS is far more concerned with how I do my work. I wear very presentable clothes. I have a beard, and there may be only a hundred other people with executive status at CBS who wear beards. I lived on a houseboat because I was single and loved the outdoors. In a world where it's difficult to get away from your business, I could go home at night, disengage the phone, the water, electricity, throw off the lines, and put out into the Pacific, where no one would reach me.

Q: Kurt Luedtke, a *Free Press* colleague and screenwriter for *Absence of Malice*, said of you, "An eccentric is a guy who keeps a parrot in his office because he really loves parrots. Van did it because he knows the value of irreverence. One of his strengths is to appear not to take himself seriously while in fact he takes himself very seriously. Some of the eccentricity is for effect."

A: I had a parrot in my office because some dummy reporter, who should have been flogged, brought this vile creature in to me and I fell madly in love with it. Its name was Sam; it bit women and was prone to projectile diarrhea. I would take a walking stick, put it on my shoulder, and the bird would sit on the end of it. We'd walk around the station, and the bird would raise hell, squawking, screaming, biting at people. The bird obviously got attention. It died of emphysema. We were friends.

Q: When you first took over as president of CBS News, what was your mandate?

A: I have worked for CBS for fifteen years, gone through an astounding number of jobs, and have never been given a mandate. Years ago, when Mr. Paley sent a man named Jack Schneider—who later became the president of the Broadcast Group—to Philadelphia to run the TV station there, Jack Schneider said, "Well, what do you want? Do you want ratings? Revenue? Profit? Community service? Image? What do you want from that television station?" and Mr. Paley was said to have replied, "I want all those things." That's what I've assumed to be the mandate—never spoken—from CBS.

Q: Two years ago, the *Evening News* was in real trouble. Rather was shaky, and the ratings dipped until ABC slipped into first place a few times. You did, however, turn it around. How?

A: It became a crusade. It transcended a job. We worked back there without rank, without insignia. One of the big disappointments of the job I have now is that I cannot go back there every night at 7:30 and deliver my judgments of the broadcast. Every night when we went off the air, we would sit in that little room and analyze our competitors.

Q: The presidency of CBS News is one of the most prestigious jobs in journalism, one whose occupants traditionally have left only under duress or retirement. Why did you leave this job, particularly during an election year?

A: I would have been happy to stay in that job the rest of my life. Besides, I haven't gone anywhere. I still feel part of the news division. Ed Joyce is president of the news division and on a day-to-day basis makes decisions about that division. Ed and I have worked together since 1968, so in a peculiar way we've been doing this for fifteen years. If he is making a policy statement, we discuss it in advance, but a lot of times he speaks for CBS News when I haven't had any prior conversation. But that's something that's predicated on a lot of trust and a long-term relationship. He can start sentences and I can finish them.

Q: With this new job it is widely agreed that you are now in line for the presidency of CBS, Inc., a position currently held by Tom Wyman, who is also chairman of the board. You'd take the job if it were offered to you, wouldn't you?

A: I have never gone through life thinking of myself as a candidate for anything. I'm not into candidacies. My wife's into candidacies, my brother-in-law is into candidacies. I'm not.

I really have a concern that my skill is a hands-on relationship with information television. The further I get from that, the less confidence I have in my skills and the less convinced I am of my interest. So I don't have any preoccupation with "Where does one go from here?"

**Q:** I don't believe that. Nobody who's watched your career believes that you don't know, plan, and have a purpose for every step you take.

**A:** I am very flattered that people have that kind of perception. But I don't have any aspirations in that sense.

**Q:** You are not a man oblivious to corporate politics. In fact, your rapid and steady rise within CBS indicates to many that you are the ultimate corporate gamesman.

**A:** I have never thought of myself as a corporate gamesman.

**Q:** You do admit you thrive within corporate politics?

**A:** I thrive within this corporation. I have given to it, and it has given to me. Frequently I have not been questioning of it. What it does is its business.

**Q:** What it does is now your business. You are now one of those who decide its business.

**A:** I certainly don't decide my own fate or my role in this company five years from now. My attitude about CBS from the beginning was if you do your job well and are successful they'll take care of you. If you do your job ineffectively, they'll throw you out. So I just push ahead and do my job. I narrow my focus as much as I can, but that's the way I operate. I am not an anchorperson. I am not an executive producer, a reporter, a financial expert, a sales director. My magic is in defining goals, motivating people, providing a sense of accountability along the way, and being there to cheer them across the finish line. I don't have any specific skills.

**Q:** How smart is Gene Jankowski, president of the CBS/Broadcast Group?

**A:** You've got to keep in mind that six years ago he came to the job he now has and CBS was plagued with problems. And six years later it is a far stronger organization, with a better product, a better competitive position, a better financial structure, and with far better potential. Beyond that, he's a very decent human being and a good person to work for. I was pained when there were portrayals that I was in some way damaging him, damaging the company when we had our budget problems.

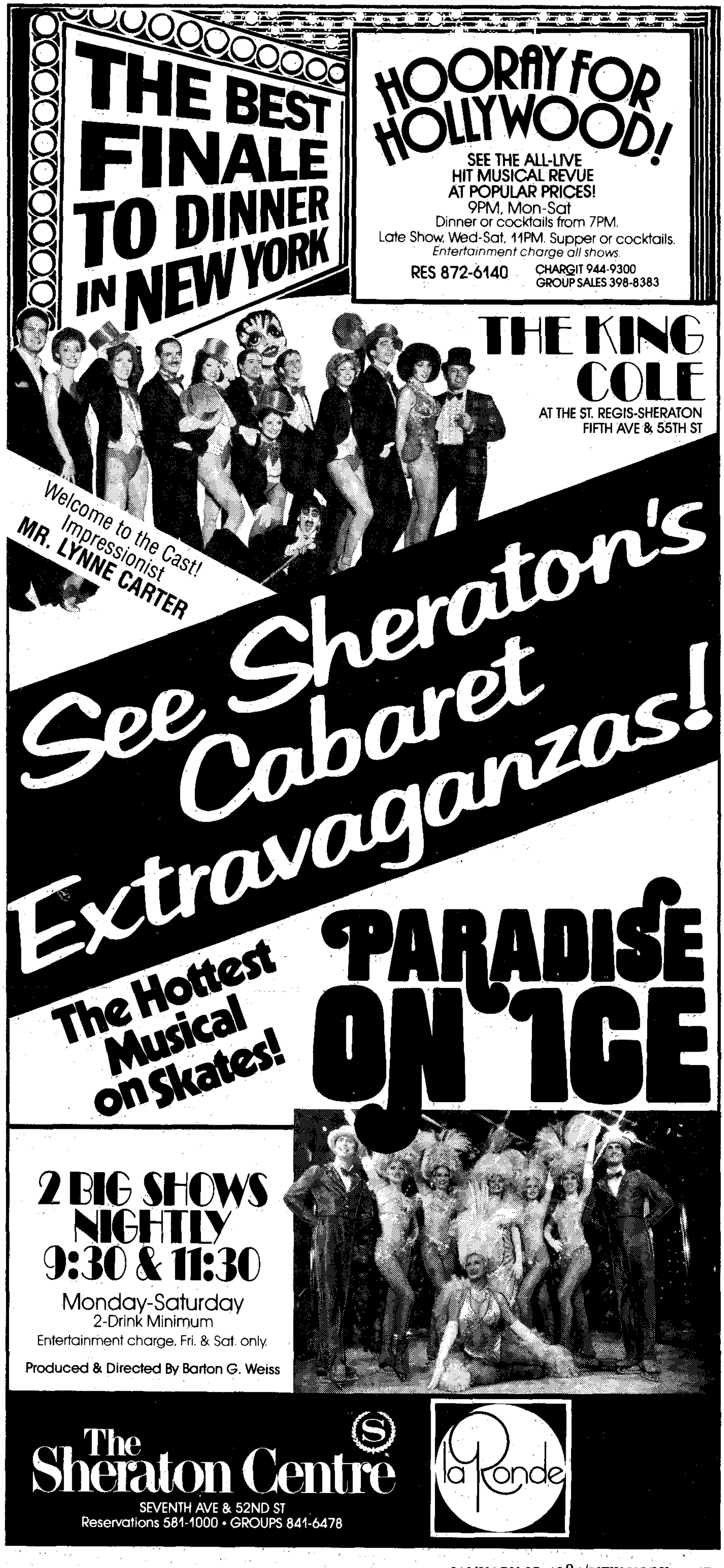
**Q:** He's really been a survivor at CBS, hasn't he?

**A:** I would not call him a survivor. I would call him a provider.

**Q:** But he was the only one who survived the [previous] regime.

**A:** I don't view the corporation as survivors and victims. That's a cliché used by people who have not worked within this kind of a corporation.

**Q:** Last spring you and Jankowski had a public showdown over budget cuts. Af-



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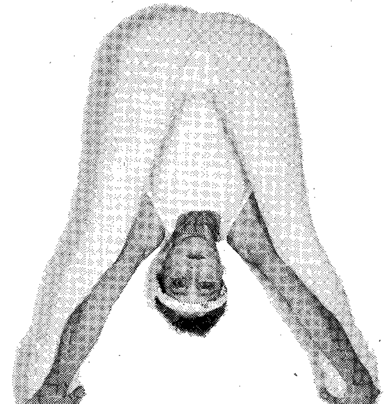

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ter cutting $7 million from your $225-million budget, Jankowski then asked you to slice away $12 million more.

You said no and reportedly threatened to quit. It ended up with Jankowski coming from Black Rock—corporate headquarters—to you at CBS News and backing down. Is this what happened?

**A:** I did not threaten to quit.

**Q:** The business world was surprised to see CBS airing its company laundry. As one analyst said, "Jankowski is Sauter's boss, and you never embarrass your boss publicly." How did that get into the press?

**A:** You didn't see my byline on those stories.

**Q:** You certainly are a company man, aren't you?

**A:** I presume I am a company man. I really respect and like this company. I like the people I work for and with, and I respect their value systems. One of the worst experiences in my life was when I worked for a newspaper where I was really underpaid. I was enjoying the paper, but it was hard getting from payday to payday. But I didn't care, because I believed in the purpose of that newspaper. One night I was walking home—it was late fall in Chicago—and there was a terrible chill. A limousine came down the street and stopped in front of a boutique on Oak Street. The light was streaming out the windows of the boutique, and out of the car, the back of the limo, came a significant executive for that newspaper and two very attractive young ladies. They went into this boutique. I went up, almost like a child in a Dickens novel, and pressed my nose against the glass. Inside, the executive bought cashmere sweaters for each of these young women, not his daughters, I might add. He spent more on those sweaters than I earned, I'm sure, in a month. They all came running out of the boutique laughing and giggling, with wrapping paper flying in the air. They jumped in the back of this limo and drove away. It was truly one of the depressing moments of my life because I realized that at least one of the people I and other reporters worked for was operating with an entirely different value system than I. That hurt me to the quick.

**Q:** Speaking of high rollers, two weeks before his trial was to begin, CBS aired the tapes of John De Lorean which they obtained from *Hustler*-magazine publisher Larry Flynt. Did you have any qualms about doing business with someone like Flynt?

**A:** We didn't do business with him. We didn't buy or exchange anything for the tapes—we were given them. We had to go to a courtroom to overcome a negative ruling, but there was no hesitation that running the tapes was the correct thing to do. Much of the information had already been released by the prosecutor's office. What was unique was the pictures. When you're in the news business, you don't stop and say, "Do I like this person?" Your business is to gather the news, not make subjective judgments.

**Q:** You once said that what media critics write is "Chicken s---."

**A:** That's exactly what I meant. If newspaper editors were really anxious to be of community service, they'd tell their TV critic, "You will now become the media critic. You will cover the professional performance and newsmaking events not just of TV and radio but of the regional, weekly, and suburban newspapers. You will also write criticism of this paper, with exactly the same standards you've used to pillory the management of local stations and their networks." Now, that would take guts. But until TV writers are made media critics, then it is chicken s---.

**Q:** Who are the best television critics in the country?

**A:** Tom Shales, of the Washington *Post*, is a superb essayist and one of the most provocative thinkers. Howard Rosenberg, at the Los Angeles *Times*, is also excellent, while Bill Henry III, of *Time*, is a superb conceptual thinker in terms of trends and societal attitudes. Kaiser, at *Newsweek*, is a thorough on-the-case reporter in a peculiar kind of way, and Jack Loftus, of *Variety*, is also good. Even though Ed Joyce throws a paperweight at me whenever I say this, I thought Gary Deeb made a positive contribution in Chicago. I have many disagreements with her on the Westmoreland matter, but Sally Bedell Smith is an excellent reporter.

**Q:** You once said that you foresaw CBS going to an hour news broadcast as early as the first quarter of 1983. That did not happen. Will it ever?

**A:** I don't see a one-hour evening news in the immediate future. The network too frequently views this as an affiliate's problem, while the affiliates view it as a network problem. What it truly is is an industry problem.

**Q:** Do you watch PBS's *MacNeil/Lehrer Report*?

**A:** Occasionally, if I'm in hotel rooms. Quite frankly, we were anxious for *MacNeil Lehrer* to be successful in an hour form, because we thought it would be impetus for the networks and their affiliates to address the issue. I'm not convinced the *MacNeil/Lehrer* performance to date constitutes an impetus.

**Q:** Despite its quality, NBC's *Overnight* got canceled, reportedly because NBC lost some $6 million on the show in one year. *Overnight* host Linda Ellerbee said about the cancellation, "That we were putting on a good show didn't matter. What mattered was money."

**A:** It's very naïve and self-indulgent to say our business is journalism and their business is money. The greatest threat to our journalistic independence and integrity is red ink. If you're doing a show—*Overnight*—in the middle of the night, that's an experimental broadcast, and somebody comes to you and says, "I'm sorry, this has lost $6 million and we don't think it's going to do any better, and we're going to have to cease this," I don't think you can get petulant about it. More than anyone, journalists should have a realistic picture of how this world really is. There's a lot of people out there seeking the available advertising dollars, as well as a lot of competition for the time of news consumers.

Q: You spent a year as president of CBS Sports. What did you bring to it, and what did you leave behind?

A: I brought two things to CBS Sports: a sense of television and a sense of business. There were other people to do the sports. I left behind the N.C.A.A. basketball tournament, which we took from NBC and was a form of sports that CBS had not been in before. I left behind N.C.A.A. college football, which used to be exclusively ABC's, and we took half of it away from them. I left behind *Sports Saturday* and *Sports Sunday.*

Q: Are you good at taking risks?

A: I don't feel I've taken a lot of risks in my life. I'm not a gambler. I don't go to Vegas, play cards, do football games. But if you're not prepared to take risks, then no one is going to give you any challenges. Of course, too many errors and you're out.

Q: Did you ever have a major failure?

A: I failed at a marriage, which is the most painful failure I've ever had. And I failed at being an anchorperson.

Q: Was there ever a time when your confidence was truly shaken?

A: Three weeks ago. I was fishing in northern Michigan. I had a guy who was going to take me to a lake where there was a fairly exotic form of brook trout that had been brought into the United States from Labrador. The lake was at the top of a very steep hill—about seven stories high the way I calibrate things. The first three stories were very crumbly dirt with trees growing almost horizontally out of the ground. The last four were sheer rock with few grips for your hands or feet. The guide was like a mountain goat. I made my way nearly to the top, where one had to cross a waterfall. But it was straight down. I'm holding on to that rock face for all I'm worth, and suddenly I realized that normally when I went this high I went by elevator . . . and that I was out of breath—my legs were tired, and I was scared. That had never happened to me before. If this had been one year earlier, I would have scooted up the next 40 feet, crossed the waterfall, and gone over into the lake. But this year I did not have it to go the final distance. I told the guide I wanted to get off this rock. And I scrambled down, terrified, got to the ground level, and did not go fishing. ▬

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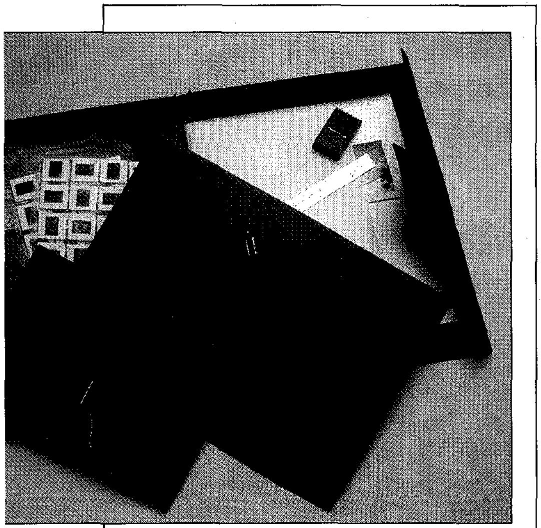
*By Nancy McKeon and Corky Pollan*



## Carry Me! Carry Me!

"This is a manner of the moderns." So states the promotional literature for these slick portfolios from Japan, and they certainly suit *our* modern manners. The artist's attaché case comes as large as 21 by 30 inches (around $25) and is made of a stiff, waterproof polypropylene. The simple envelope (around $8) comes in sizes up to 17 by 24 inches—big enough to tote the New York *Times* around without folding, should the need arise. And they're made of sturdy, acid-free paper, so that *Times* will last forever (the envelope's waterproof as well). There are notebooks and boxes and even postcard holders in the line.

MENASH/ *Envelope at 2305 Broadway, near 83rd Street (877-2060), and attaché case at 462 Seventh Avenue, near 35th Street (695-4900)*
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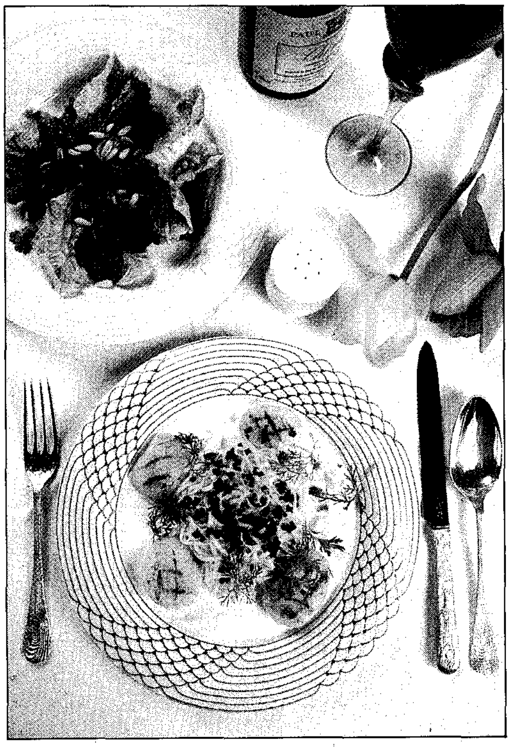
## The Meal Thing

Jonathan Waxman (above, right) is a laid-back Californian. Melvyn Master is a passionate Englishman. Together they make Jams (for Jonathan and Melvyn), the new crisp and casual Upper East Side bistro. With Waxman at the stove you'd expect to find a California accent . . . and there will be many a salad coming out of the open kitchen: warm game and greens, lobster with a crunch of tossed salad and homemade potato chips, sweetbreads with wild mushrooms on endive. And Jonathan, a brilliant and creative chef, a recent émigré from Michael's, in Santa Monica, is especially happy at the grill, fast-cooking seafood over mesquite "to bring out the most flavor." But in fact both are in love with French tradition, and what they will serve is food they love to eat, including such *musts de bistro* as steak frites. After two days of previews for friends, Jams will officially open on January 25, after two special nights for the benefit of Citymeals-on-Wheels. Dinner those two nights will be $100 per person (normally it's $40 prix fixe, or à la carte), most of the money earmarked for delivery of weekend meals to the elderly homebound, a project we love. **—Gael Greene**



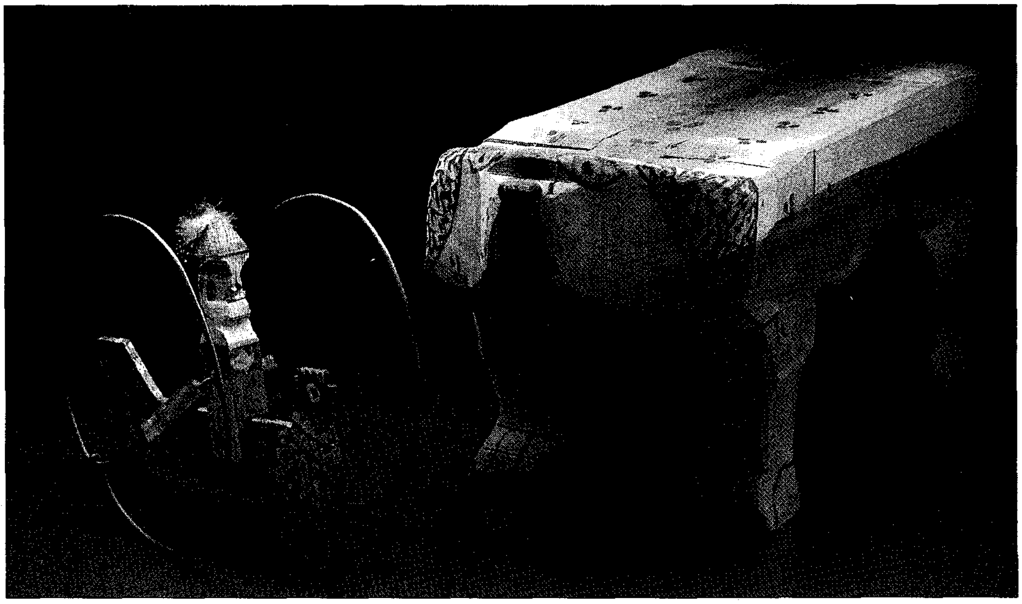
JAMS/*154 East 79th Street*
*772-6800/January 23 and 24*
*Reservations necessary*

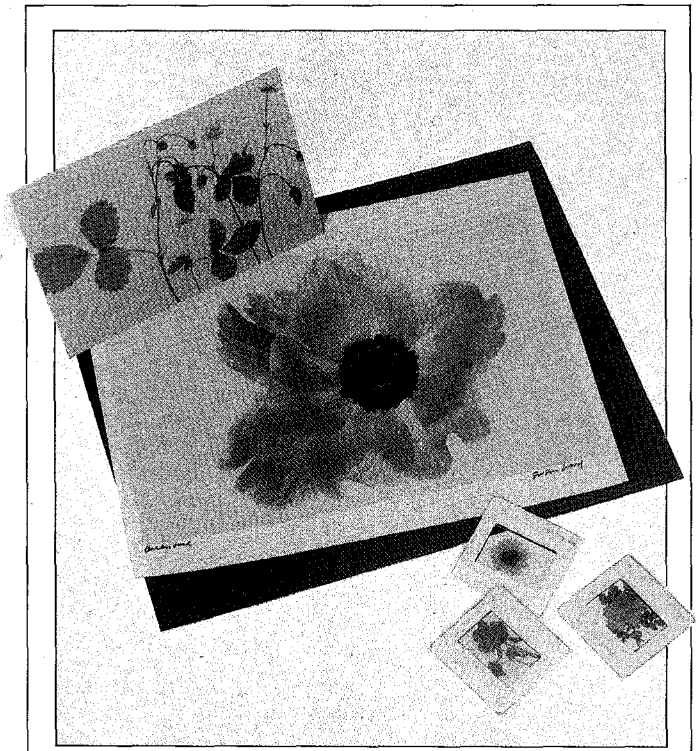
Photographs: left, Aaron Rezny; top and bottom, Daniel Quat.

## Simple Whittle Things

The clown ($65) has a quizzical look, the footstool ($195) an air of fierce determination. But these homely sculptures, whittled and carved in France by Roland Roure and Gerard Rigot and selected by the Musée des Arts Décoratifs, in Paris, for its collection of contemporary folk art, are charmers whether in motion or just standing around. There are other carvings in the Musée collection, as well as faïence and textiles.

BERGDORF GOODMAN
*Seventh floor*





## Floral and Hardy

The bulbs on our windowsill simply won't be forced. So, instead, we'll reinforce our belief in spring with pictures from Susan Wood's photographic garden. The freshness of the country is in each one of these flowers and herbs—from absinthe through dandelion all the way to Queen Anne's lace and thistle. As part of Wood's first exhibit at the International Center of Photography, the pristine images have been translated into salable merchandise: note cards ($1 each), posters ($10), 20-by-24-inch Polaroid originals ($700), and original prints (small ones for $35, large ones up to $1,500). Our windowsill may stay bare, but we can smell April already.

INTERNATIONAL CENTER OF PHOTOGRAPHY/*Museum Shop Gallery*
*1130 Fifth Avenue, at 94th Street/860-1751*

## Chinese Shoe Year

The Chinese affinity for animals is well known. They even name each year after one. So it is fitting that in China a baby's first shoe is animal-embellished, each creature imparting special qualities. Do you want your baby to be loyal? Frog slippers will do it. Brave and courageous? The tiger. Lively? The pig. And by wearing rabbit slippers, a wee one will grow smart and run without tumbling. Handmade—even the soles are embroidered—the slippers are available in toddler shoe sizes 2 to 6 ($24).

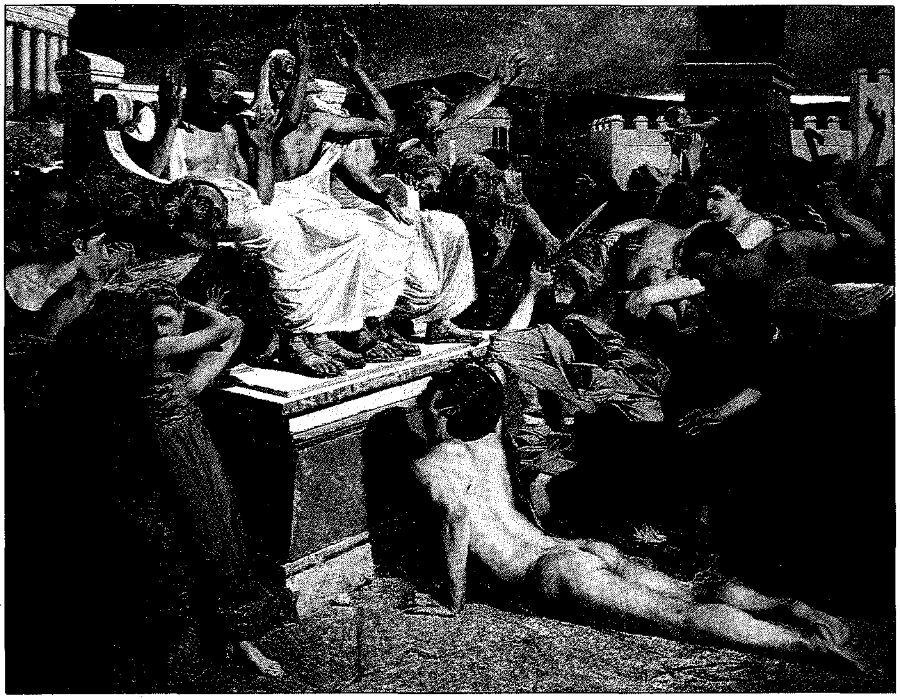
PINCH PENNY PICK-A-POCKET/*1242 Madison Avenue, near 89th Street/831-3819*
TIM'S/*878 Madison Avenue, near 72nd Street/535-2262*

Photographs: top, Corinne Colen; center and bottom, Aaron Rezny.

### Art/Kay Larson

# PASSION ON DEMAND

## "...These works by students of the Ecole des Beaux-Arts show us not just an artistic style but a whole moral system..."



**Hyperbole:** *Merson's* Le Soldat de Marathon, *at the National Academy.*

AN ART HISTORIAN I ONCE KNEW USED to argue that one should study the mediocre paintings of a period to uncover the habits of thought buried within its great works. He would have dashed to **"The Grand Prix de Rome: Paintings From the Ecole des Beaux-Arts, 1797–1863,"** which has arrived at the National Academy of Design on the first leg of a long national tour. There is a legitimate reason for the fascinating mediocrity of the 86 paintings and numerous drawings: They are the creations of students, and not just any students, but the best the Ecole produced, winners of the Grand Prix de Rome, the prize that held more importance for the nineteenth-century art world than the Nobel holds for us.

The Grand Prix virtually guaranteed a student's entry into the well-paid and highly honored ranks of academic painters. It was a matriculation exercise, a hazing ritual, and a test of obedience, all at once. Students were asked to compete in a strict series of exercises, beginning with an oil sketch of a proposed painting and ending with the final painting, which could deviate from the sketch by only a certain prescribed margin. In each contest, a theme was proffered by the judges—"Adam and Eve discovering the body of Abel," perhaps, or "Theseus killing the Minotaur and saving the Athenian children."

Students had not only to paint well but to render the theme with a dramatic emphasis that would stop the judges in their tracks. Hyperbole was the unspoken rule, and psychological realism the spoken one. The children kissing Theseus's hand were to show overwhelming joy at their salvation, but should do so (according to a critic at the time) with the "natural modesty" of virgins and young women, or the "boldness" of young men. When Bouguereau tackled the theme of "Zenobia discovered by shepherds on the banks of the Araxes"—the story of a pregnant queen who is stabbed and abandoned by her husband and nursed back to health by her finders—he did very well at describing the lean musculature of the young boy climbing down the riverbank. One contemporary critic singled out the admirable realism of this figure, yet seemed not to mind the startling hyperbole of Zenobia's greenish pallor. On these contradictions, history painting was founded.

The Beaux-Arts students' painterly rites of passage have been tucked away in the vaults of the Ecole for over a century while modernism has flowed and ebbed, and the times have finally turned in their favor. Even ten years ago it might not have been possible to look with equanimity on this tempest of upflung arms, this thunderstorm of glazed and staring eyes, these vortices of flying drapery. But there are good reasons to reconsider the period as this show describes it. One is the presence, at an early stage in their careers, of Ingres, Cabanel, Lefebvre, Bouguereau, and other academic masters. Another is the sheer dramatic exuberance of the style. A third is the chance to examine the mechanisms of the Ecole—to see what was right, and what went wrong, with the most famous art school of all.

The faults of the nineteenth-century educational system are ironically more familiar to most of us than the habits that caused them. Conditioned by the prejudices of our own century, we tend to link the Beaux-Arts with rigidity, pomposity, and narrow-mindedness. Yet the present directors of the modern Ecole insist that the purpose of the competitions was to keep the school's selection process strictly democratic. Students from all backgrounds—rich and titled or poor and plebeian—could come to the Ecole, compete on equal terms, and win or lose a place in art history strictly on merit. Holders of the Prix de Rome frequently arrived there the hard way. Joseph-Fortuné-Séraphin Layraud, for instance, who received the prize in 1863, could barely read or write; he poached furs to earn the money to enroll.

Once accepted, students usually studied with an eminent academician or Beaux-Arts professor in one of eleven private ateliers. Periodic contests and a concentrated curriculum allowed intense exposure to certain standard visual formulas: the draped female, the nude male, trees and foliage, perspective, and *tête d'expression,* a wonderfully overwrought category designed to highlight particular emotions, such as rage or scorn.

The exhibition transports you out of the modern age, where great art is usually thought to involve some brilliant act of transgression. In the Beaux-Arts, discipline and subservience to one's elders counted as much as technical skill. Speaking of the 1807 Prix de Rome contest, a critic noted, "In each of the paintings we recognized the very close study of some of the best masters. This imitation, which an accomplished artist would try to avoid, is not displeasing in the work of a student, for it is the mark of a docile and studious disposition." Winners of the smaller competitions could try for the Prix de Rome; winners of the big award would be sent to Italy for several years to submit their "docile and studious dispositions" to close study of the best masters of all, the Greeks, Romans, and Renaissance Italians. Manet and the Impressionists, in other words, overthrew not just an aesthetic style but a whole moral system.

The effect of so much diligence was to create a perpetual-motion machine for the production of academic paintings, which vary surprisingly little—at least in the student work—through the neoclassicism of David and the Romanticism of Delacroix. History painting was the Hollywood film industry of the nineteenth century, generating thousands of biblical epics, adventure stories in the guise of history lessons, and moral fables in the guise of entertainment. Passion, intrigue, heroism, and the fortunes of war could thrill the multitudes then as well as now—there isn't much difference, in an ultimate sense, between Zenobia's rescue by benign shepherds and Luke Skywalker's escape from the black grasp of Darth Vader. Now that these bigger-than-life feelings can be caught on-screen, we don't need that kind of hyperbole in our "fine art." In fact, "fine art" and popular entertainment have gone their separate ways in our century: the first, ironically, tied to more or less traditional techniques; the second, to the very innovations in technology predicted by early modernism.

I'm sure the technical skill required for *Star Wars'* special effects could be compared to the rigorous discipline demanded of the Beaux-Arts students. The difference, of course, is that oil painting is not so anonymous. There are painters in this show who clearly can't yet manage the proper proportions of an outstretched arm, or who are confused by the task of joining a model's body to a head conceived from the imagination. Most painters at the Beaux-Arts or Prix de Rome level retained control of the picture's most important mechanisms—perspective, color, drawing—but failed to achieve the fusion of feeling and form that distinguishes the students from the masters. Some did it—Bouguereau among them—and only then could they begin their careers as storytellers. (1083 Fifth Avenue, between 89th and 90th Streets; January 10 through March 1.) ■

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## Theater/John Simon

# THE PAST DISMEMBERED

"...There is sporadic wit in Pinter, but much more sheer nastiness and vagueness—and, in *Old Times,* utter dishonesty..."

**Pinter trio:** *Mason, Hopkins, Alexander in* Old Times.

IN A THEATER FULL OF PHONIES, there is, I believe, none bigger, none more pervasive, none phonier than Harold Pinter, whose terminally specious **Old Times** is being revived at the Roundabout, insofar as a corpse can be revived. That he has taken in a large segment of the so-called literate world is only a depressing comment on that world—literate, semiliterate, pseudoliterate, or illiterate, with the boundaries as blurred as those between Third World countries. If there is one thing that distinguishes the culture consumers of this century from those of previous eras, it is that if people in the past did not understand an alleged artwork, they tended to think it was bad. In our century, if something is not understood, the tendency is to deem it deeper, subtler, finer for that. Both attitudes are wrongheaded, but the second is by far the more deleterious and culturally deadening.

A good work finally establishes itself even in the teeth of critical and public incomprehension. The only sad part is that, in the past, very often the author had to die before recognition came—think of Büchner, think of Kleist. Nowadays, however, any clever faker in any art—any dog—has his day, which, having been enshrined by "experts" in books, museums, concert halls, and duly seconded by a public of culture vultures and me-too sheep, may extend into decades, even a century, before the crust of undeserved adulation can be scraped off it. There are whole movements, such as Abstract Expressionism and a great deal of post-Webernian music, that must be flushed down the drain before true art can have a chance and humanity recover its aesthetic sanity. The reasons for the triumph of sham are too numerous and complex to be gone into here, but two major contributing factors can be cited. One is poor education, which begets gulls and charlatans, who interbreed and reproduce in geometric progression; another, general loss of self-confidence (despite that sublime cautionary tale by Hans Christian Andersen), whereby people dare no longer say, "I don't care what anybody claims, shouts, semiologizes, or deconstructs, this stinks, and no one can tell me otherwise." No; one tries to score points by discovering virtues where none exists, or dumbly believes what the media have trumpeted at him. And so a piece of theatrical trash, whether it's called *La Tragédie de Carmen* or *Old Times,* some eye-assaulting daub by Motherwell or Rauschenberg, or putrid cacophony by Penderecki or Nono, passes for pristine art. And where large financial investments or professional reputations are at stake, reassessments are likely to come with agonizing slowness.

I said just about everything I have to say about *Old Times* when it appeared on Broadway a dozen years ago, and you can find my evaluation in my book *Uneasy Stages,* pages 380–384. Here, with infinite distaste, I go again. Deeley, apparently a filmmaker, and his wife, Kate, manifestly nothing, inhabit a converted farmhouse, where they play host to Anna, an old friend of Kate's, now married to a rich Italian and revisiting England for the first time in twenty years. To quote from my book:

> We care neither about the characters nor about the issues. It appears that there may have been a lesbian relationship between the two women when they were roommates. There also seems to have existed a struggle for dominance between them, and perhaps an exchange of identities, which manifested itself in Anna's stealing Kate's underwear. Deeley and Kate met in a suburban cinema where both of them were seeing, apparently for the first time, *Odd Man Out* (note the title!), after which they struck up a conversation; later it emerges that Kate and Anna had seen the film together beforehand. It emerges also that, at a party, Deeley once stared up the skirt of a woman wearing his future wife's underwear ...There may, in fact, have been something between him and Anna, and Kate may have married him on the rebound, after she was rejected by Anna. And so on, through a set of imperfectly remembered or wishfully imagined incidents. What is Anna up to now? Has she come to reclaim Kate? Or would she rather snatch Deeley from her? Or does she intend to subjugate both? But of what consequence are these shadowboxing shadows? Why should anyone give a tinker's damn about such nebulous figures with wispy, indefinable, and probably illusory problems?

The very opening device of *Old Times* betrays its utter dishonesty. While Deeley and Kate discuss the not-yet-arrived Anna in their living room, a tenebrose figure, her back turned to them and us, skulks in the upstage shadows. After a while, the lights come up full blast, the figure swivels; she's Anna, and she's here—a piece of cheap trickery leading some critics to theorize that Anna isn't there at all, except in Kate's and Deeley's minds. This is rubbish, but no more so than any other interpretation of this play, which is a set of Rorschach blots onto which you can project anything you like. (An old trope, this, but let's use it once more for *Old Times'* sake.)

Even from the standpoint of quantity, *Old Times* is a cheat. A supposed two-act, full-length play, it runs some 80

Photograph by Martha Swope.

minutes including intermission, endless Pinterian pauses, and two lengthy passages in which the characters do nothing but sing snatches of supposedly suggestive golden oldies. Sung badly and without much purpose, they are no more golden than Pinter's silence, and they reduce the play to some 50 minutes. There are those who will defend all this as the mysterious workings of remembrance and forgetting. Again I quote:

> Memory and oblivion . . . do not work in this way. Typically, someone will declare: "I was interested once in the arts, but I can't remember now which ones they were." This gets a cheap laugh out of an absurdity that has no bearing on human reality. You might say that Pinter is not trying to write realistic dialogue. Yet even if absurd, or absurdist, the statement must have some human relevance. The joke here is purely verbal, based on the fact that "arts" is a plural noun, requiring [a] "they" that in this context falls estrangingly, comically on our ears. If the line were deprived of its grammatical idiosyncracy and ran, "I had an artistic interest once, but I can't remember what it was," most of the humor would be gone, and most of the pseudomeaningfulness as well. Now, when Beckett's Estragon answers Vladimir's question about what to do while they are waiting with "What about hanging ourselves?" the remark is certainly absurdist, and the humor lies in the casual formulation of so dread a notion. Yet there is human truth in this: People have killed themselves out of sheer frustrating ennui.

And that's just it: Pinter was, is, and always will be an actor who turned—not playwright, but imitation, enacted playwright, a Beckett travesty. There is wit sporadically in Pinter, but much more sheer nastiness, and still more vagueness and deliberately self-contradictory mystification. His plays—with the exception of the simpler television ones—are labyrinths without issues, leading from the excogitated to the preposterous. "Maze" and "amaze" come from the same root, but a good maze is one whose exit, or meaning, can be, astonishingly, puzzled out. In a bad one, we are simply, dismally stuck. As I wrote:

> But what about the language? Pinterites will ask. . . . Like Albee, Pinter is linguistically *nouveau riche*. Anna uses the word "lest" and Deeley is startled: "The word 'lest.' I haven't heard it in a long time." Later, there is a similar reaction: "Gaze?" "The word 'gaze.' You don't hear it very often." Accordingly, we get a certain overwriting whose verbosity is supposed to impress the audience as much as the dramatis personae; it may take any form from euphuism to bureaucratic jargon. While Kate is taking a bath, Deeley expatiates to Anna: "She gives herself a very good scrub, but can she, with the same efficiency, give herself a good rub? . . . I have not found this to be the case." The purpose is to create an aura of enticing sexuality for three (i.e., Which of us gets to dry that lovely body we both desire? Couldn't we perhaps do it together?), but the mock-serious grandilo-

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quence about trivia is only a verbal trick, not worthy of being—as, alas, it is—one of the comic mainstays of Pinter's oeuvre.

In the London premiere and the subsequent Broadway one, at least the production values were splendid. Peter Hall directed with uncanny inventiveness in John Bury's scenery bristling with slight, unnerving distortions. In New York, Mary Ure, Robert Shaw, and Rosemary Harris gave solid though unspectacular performances. Now Marjorie Bradley Kellogg has designed a set that conveys nothing (apt, perhaps, but not helpful), and Kenneth Frankel's staging, even with Pinter's help, merely approximates, instead of surpassing, Hall's. Although both Anthony Hopkins and Jane Alexander are convincing, Marsha Mason (Kate), despite a creditable British accent, isn't. Aside from other flaws, she exudes a smugness that, when uncalled for, is histrionic suicide. There is high-style costuming by Linda Fisher and high-key lighting by Judy Rasmussen, but what Pinter needs is a dressing-down and a blacking out.

TWO FORMER YALIES, BUDDIES WHOSE paths diverged, meet again. The place is Mel's cabin in the Vermont woods, the time is approaching 40, and the cause is Okie's weekend visit. Both men are malcontents—Mel a cheery one, Okie desperate. For Okie, a Wasp and probably our next ambassador to the U.N., success is a crushing burden despite a splendid wife, two lovely daughters, and a new Mercedes, the old one having been totaled in a suicide attempt. Mel, a Jew, has just embarked on his fourteenth career, this time as free-lance cartoonist, but grouses about his unfocused talents and sporadic sex with fellow megalopolitan refugees: weavers who play the dulcimer or potters who come to dinner bearing plates of their own making. Each man admires and envies the other; Okie even envisages Mel as restorer of his will to live.

While Lee Kalcheim's **Friends** concentrates on the comic aspects of this bucolic reunion, including college reminiscences, crapulous games, and phone calls to high school sweethearts—amusing prattle, pranks, and existential pratfalls—it is funny and engaging. But it turns serious, and the author's comic technique doesn't work for drama any more than his miniaturist's skill can yield a three-act play without embarrassing stretch marks. Barnet Kellman's direction, David Jenkins's set, and winning performances by Craig T. Nelson and Ron Silver do wonders in filling in gaps, thinking up business, nudging comic routines toward drama. But *Friends* is only a likable balloon with delusions of being a globe; if it doesn't exactly burst, it certainly gets deflated. ▬

## Movies/David Denby

# LES GIRLS

"...A poignant movie about friendship and marriage, *Entre Nous* shows how one person's liberation is another's tragedy..."

MIDWAY THROUGH **Entre Nous,** DIANE Kurys's funny, evocative, amazingly powerful new movie (opening January 25), Lena (Isabelle Huppert), a Jewish mother and housewife of about 30, decides to change her life. What she does is no big deal: She puts on a tight-fitting cocktail dress given her by her close friend Madeleine (Miou-Miou). Nearly deported during the occupation of France, Lena has been living in Lyons with the austerities of the past still hanging over her; by 1952 she's desperate for some excitement and style. But excitement and style are what her husband fears. The dress is only risqué enough to be chic, yet Michel (Guy Marchand) hits the ceiling. A loving but narrow man—a garage owner—Michel shouts "Whore!" and points in outrage to the line her panties make through the black silk. Hesitating only a second, Lena insolently wriggles out of the panties (as if that solved the problem) and walks out the door, leaving Michel behind, steaming like an overheated car.

**Painting faces:** *Isabelle Huppert and Miou-Miou in Diane Kurys's film.*

At a club, she meets Madeleine, and the two sit down to watch a mime performance by Madeleine's husband, Costa (Jean-Pierre Bacri), a handsome, graceful man who goes onstage now and then to supplement his regular income as an unsuccessful fence. It is the hapless Costa's big moment, but the women spoil it. Exhilarated by her defiance of Michel and her glamorous evening out with Madeleine, Lena starts giggling at Costa's whiteface shenanigans; soon Madeleine is laughing, too, and the performance is a shambles.

*Entre Nous* (the French nominee for the Oscar) is not primarily a movie about cruelty. Indeed, it's a sign of Diane Kurys's increasing mastery that she sees life whole, that she gives us much that is tender and lighthearted and even radiant with kindness. Yet cruelty (largely unconscious) plays a significant role in *Entre Nous*—cruelty is part of the movie's moral toughness. *Entre Nous* is about two women who make unsuitable marriages, then become such close friends that the marriages dissolve. Female friendship conquers all, but the 35-year-old Kurys (director of *Peppermint Soda* and *Cocktail Molotov*) has no desire to reproduce the nauseating smugness of a feminist idyll like *One Sings, the Other Doesn't*. Kurys, who has the gentlest, sweetest touch of any French director since the young Truffaut, understands, in a way that no male director could, exactly how much the two women need each other. Yet she sees that, within their limits and according to their lights, the men are not bad—Costa a mediocrity, a loser, but harmless; Michel unimaginative and prudish but a solid provider. The women are better off without their husbands, but they don't *have* to leave them—that's why the movie is ambiguous and poignant. Easily the best French film since *Get Out Your Handkerchiefs* (1978), *Entre Nous* inhabits that realm of melancholy in which no one is clearly right or wrong. Kurys splits our sympathies: She's a moralist without any fervent cause but fidelity to the messiness of life.

And there's another reason for her sympathy for the men. In *Peppermint Soda* and *Cocktail Molotov*, this autobiographical artist dramatized her early and late adolescence; in *Entre Nous*, she goes back to her parents' life and her own childhood. Lena and Michel are slightly fictionalized versions of Kurys's parents, and Diane Kurys herself is present in the movie—she's the younger daughter, Sophie, a blond, soft-looking little girl who stares sorrowfully at her father as his life falls to pieces. A baby daughter's view of her rejected dad adds a new dimension to the drama of marital failure: He may be unimaginative, or not so great in bed, but he's still her *dad*. Whenever the bearish Michel plays with the girls, holding them in the air and roaring, Lena, put upon, tries to read or sleep. *Entre Nous* offers a daughter's memories filtered through an adult sensibility. Kurys is both a little girl suffering her mother's slights and a grown woman who can imagine what it's like to be married to the wrong man. The double view holds the movie in tension.

The early scenes have a largeness of scale new to Kurys's work. Using the wide screen for sweeping panoramas, Kurys shows us Lena's journey to a detention camp for Jews in the Pyrenees, and her abrupt wooing by Michel, a member of the foreign legion who serves food to the prisoners. When he passes her a marriage proposal wedged into a chunk of bread, she accepts him with a shrug and a nod—and just misses deportation to Auschwitz. But he turns out to be Jewish, too, and so the crankily married strangers head for the Italian border, with Michel reduced to pulling the exhausted Lena over the mountains, her heels dragging in the snow. Using only Luis Bacalov's plaintively beautiful

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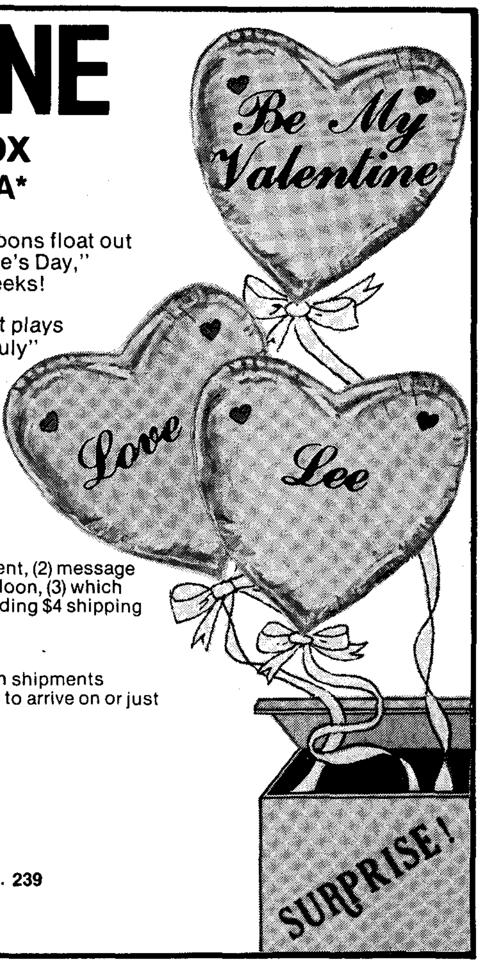

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music as a bridge, Kurys jumps back and forth between these adventures and Madeleine's ecstatic first marriage to an art student—a very young man who dies horrifyingly in her arms, the innocent victim of a gunfight between partisans and Fascist militia.

France is liberated, and Kurys picks up the two women again in the fifties. After a brief period as a widow, Madeleine has married the entertaining but feckless Costa. She paints, sculpts, drifts—she's a sort of middle-class bohemian with beautiful clothes. Having stayed with Michel, Lena has two daughters and lives comfortably, attended by a maid; she doesn't even know that she's unhappy until she discovers Madeleine.

The two women meet through their children, at a school play, in one of those incredibly charming scenes with children that Kurys pulled off by the dozen in *Peppermint Soda.* Isolated for years from real companionship, they take long walks, gossip, reminisce, try out new clothes excitedly—they're like little girls putting on Mommy's lipstick and heels when no one is looking. This is liberation, but pre-women's-lib-style; Lena and Madeleine escape into greater femininity—they dote on intimacy, secrets, taste, the world of female sensibility that their austere pasts and dour marriages have shut out.

The friends become so dreamily preoccupied with each other that they barely register their husbands' existence; they ignore Madeleine's little boy, René, who is so timid he can barely breathe, and they somehow manage to lose little Sophie on the street. They float on and on, and finally wind up in bed together in Paris. The sex, which Kurys is a little coy about, emerges not so much out of repressed homosexuality (it is clear that Lena and Madeleine respond primarily to men) but out of a need to complete the friendship emotionally, to get closer and closer.

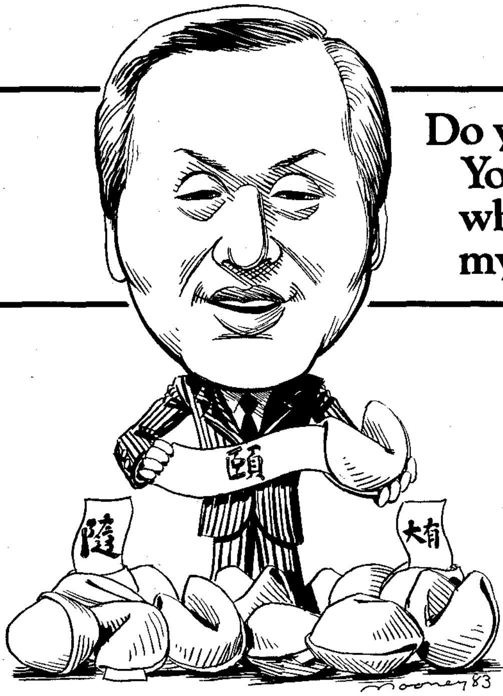
All along, Kurys has made something deeply sensual out of their desire for companionship and glamour. Despite such unpromising settings as Lena's dull apartment, with its flowered wallpaper and ugly furniture, *Entre Nous* has a gentle, unstressed rhythm and just enough lyricism to make the family scenes, the country scenes, the meetings and confrontations flow together easily. It's a very relaxed, observant movie, cheerful most of the time, with an undercurrent of anxiety tugging away at the cheerfulness. Kurys's "touch"—a compound of gravity, gentle irony, observation, and affection—yields anecdotes rather than long, fully developed scenes, but in *Entre Nous* the anecdotes build to a very powerful climax.

Isabelle Huppert is funny as the dowdy, uncertain Lena. The revelation of the movie, however, is Miou-Miou, who started her career as a raggedy-haired blonde ("the Brigitte Bardot the cat dragged in," Pauline Kael called her) but has now cut her hair and dyed it dark brown, a change that brings out the luster and svelte seductiveness of her eyes and smile. In *Entre Nous*, she is one of the most softly beautiful women in the movies today. Her Madeleine is selfish and demanding in such a discreet, self-contained way that we are shocked when she breaks down after Lena momentarily returns to her husband. Her unlikely collapse is Kurys's one failure of judgment.

Guy Marchand's Michel, however, is brought convincingly to the breaking point. Marchand's hairy, powerful body and glowering, deep-set eyes condemn him to playing Neanderthals—men whose rage lies dangerously close to the surface. Yet his closeness to violence, terrifying in most of his movies, is a sign of humanity here. His dumb smile of husbandly satisfaction gives way to a rage that is unappeasable, for his woman just drifts away from him, and he has no idea why.

In this country we are great champions of self-renewal. We cast off repression; we are born again; we save our souls, refashion our bodies. What we don't want to admit, however, is that when one person remakes himself someone else is likely to get mangled—or forgotten. In *Entre Nous*, Lena's triumph becomes Michel's tragedy—he cannot imagine life without her or his two little daughters, and his misery is bottomless. Kurys is not saying that Lena is wrong to leave, only that personal liberation can also be a form of murder. This young filmmaker has restored the dignity of real experience to the self-congratulatory rhetoric of our time.

**Briefs:** OUT OF RESPECT FOR PEOPLE nearby who seemed to be having a good time, I sat through the rheumy, death-laden absurdities of **Basileus Quartet** without giggling—something I managed to do only by crushing the toes of my left foot with my right heel. Anyone who thinks that world-famous classical musicians are forced to lead monkish lives or are sexually "through" in their mid-fifties should check out the number of beautiful young women accompanying silver-haired gentlemen in the restaurants near Carnegie Hall. This crochety, attitudinizing, hilariously implausible movie, with its sub–Thomas Mann linking of art and decadence, makes classical music seem creepy and fourth-rate. . . . **El Norte**, which is about two sweetly naïve Guatemalan kids who fight their way to Los Angeles and chase the American Dream, offers a good idea for a movie, but what's on-screen is dismayingly pedestrian and dull. ■



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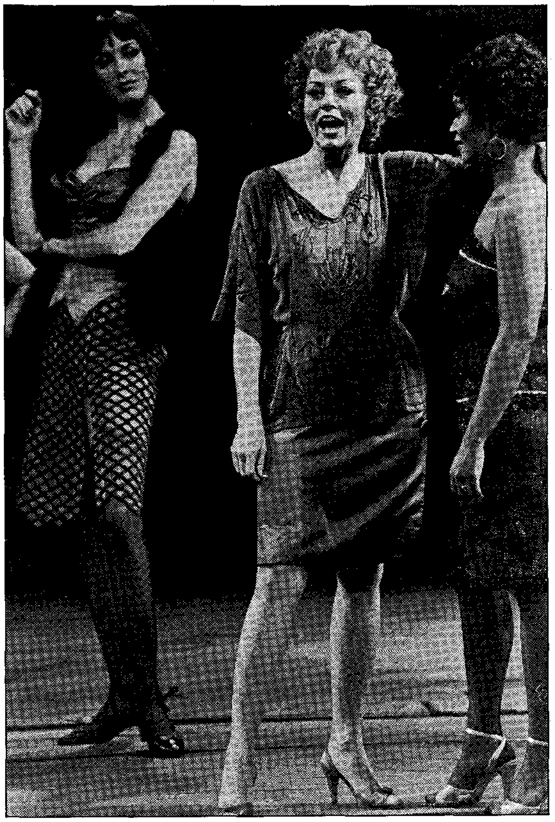
# FINISHED SYMPHONIES

## “. . . Cooke's Mahler deserves a hearing, but not this one. A ‘new’ Bruckner finale is pallid, as is the Met's *Mahagonny* . . .”

BOYCOTT ALL NEEDLESS PERFORMANCES of Bruckner and Mahler symphonies in 1984—that seemed like a sensible New Year's resolution for a music critic, and I held to it for about eight days. Then the New York Philharmonic and the American Symphony Orchestra ruined everything by programming Mahler's Tenth and Bruckner's Ninth back-to-back last week—not just those movements that the composers lived to complete, but full-length performing versions prepared from the surviving drafts. The prospects were too tempting. Unfinished works by great artists always have a special mystique; the deathbed statements of two such visionary romantics as Bruckner and Mahler, even when edited and passed on by musicological mediums, must truly come from the other world.

Of course, neither symphony can be accepted as the real thing. No matter how much skill may have been lavished on completing these two torsos, there will always be the nagging realization that the composers would surely have done it all differently. Even at that, I willingly accept Deryck Cooke's work on behalf of the **Mahler Tenth**, for two reasons. First, the musical substance of the piece is too important to lie unheard, especially the serenely beautiful last movement, where Mahler at last seems to be at peace with his demons. Second, enough of the score exists to make a performing edition a practical reality. Had he lived, Mahler would certainly have altered innumerable details, but the basic materials and shape of the symphony are clearly indicated from beginning to end.

Many conductors still refuse to perform the Tenth, but ever since Cooke unveiled his first version over twenty years ago (and revised that in 1972), the score has steadily gained acceptance and now gives every sign of becoming a permanent part of the Mahler canon. But I doubt that Kurt Sanderling made any new converts with the lackluster performance he drew from the Philharmonic. Unbalanced, slipshod, and prosaic, this fatigued interpretation did little justice to either Mahler or Cooke.


**A provocative Jenny:** *Bybee and the Mahagonny girls.*

The **Bruckner Ninth** poses different problems. Three movements were finished and are frequently played, but the finale exists only as a rough sketch and, in the view of most Bruckner specialists, would be impossible to complete. According to the British musicologist Robert Simpson, “There is no real inner continuity perceptible as an organic process, no genuine coherence, and often a total absence of those inner parts that normally mean so much to the growth of a Bruckner movement. . . . I do not believe that anyone will ever succeed in doing for this movement what Deryck Cooke has done so magnificently for Mahler's Tenth Symphony. There is no doubt that Mahler saw his Tenth whole. Bruckner was still trying to conceive the exact form and nature of his finale.”

Such a pessimistic outlook has not deterred William Carragan, and after four years of labor, his completion of the finale received its world premiere in Carnegie Hall, performed by the American Symphony conducted by Moshe Atzmon. The pallid results only confirmed Simpson's judgment. The Ninth definitely cries out for a heavenly apotheosis (the score, after all, is dedicated to God), but what we heard were awkwardly assembled thematic scraps, much purposeless repetition, and an unresolved release of the tensions so meticulously built up during the symphony's first 65 minutes. Bruckner's vision of eternity died with him, and no amount of posthumous wishful thinking can reconstruct it.

KURT WEILL'S **Rise and Fall of the City of Mahagonny** is back in the Metropolitan Opera's repertory, looking and sounding very much as it did when new, four seasons ago. Although carefully prepared and thoughtfully performed, the production still seems curiously tepid, inhibited, and ineffective. A scathing indictment of materialism and corruption in high places, *Mahagonny* should stir up strong emotions, but the Met's version never comes to a boil—as the opera's hero, Jimmy Mahoney, repeatedly reminds us during Act I, “Something is missing.”

The missing elements are difficult to pin down, especially when all concerned obviously work so hard to serve both Brecht's text and Weill's music. Jocelyn Herbert's sets aim to reproduce the 1930s cabaret flavor of the piece, complete with titled projections to introduce each scene, but the undistinguished décor is shabby in quite the wrong way, unimaginative, and often just plain ugly. John Dexter's chilly direction puts the characters at arm's length as Brecht may have wanted, but the stage pictures also look stodgy, passionless, and unfocused—at times it becomes almost impossible to tell who is singing. Jeffrey Tate conducts, bringing out many of the score's hidden instrumental beauties as he softens the music's hard edge, even more so than did his predecessor, James Levine.

The cast performed dutifully on opening night, but only Ariel Bybee managed

Photograph by J. Heffernan.

to communicate a genuine theatrical presence and create a provocative personality. Usually seen at the Met in supporting parts, Bybee is clearly ready for more important assignments, on the basis of her Jenny, which she sang with insinuating grace and acted with an expressive intensity that made every moment vitally important. On the surface, Richard Cassilly is ideally typecast as Jimmy. An imposing bear of a man and a direct, honest singer, Cassilly covered the basics effectively enough, but the role needs more than mere stolid dependability to keep an audience interested. The same criticism could be leveled at his bland companions, Ragnar Ulfung, Richard J. Clark, Arturo Sergi, John Darrenkamp, and Paul Plishka. I had thought that the rapacious Leocadia Begbick was virtually foolproof until seeing Lili Chookasian's monotonous impersonation, which had no virtues whatsoever. Four years ago, it seemed possible that the Met's earnest and well-meant *Mahagonny* might improve with repetition and some minor adjustments. Now that hopeful prospect looks dimmer than ever.

ONE BY ONE, THE GILBERT AND SULLIVAN operettas are reaching their centenaries without showing the slightest sign of diminished popularity. **Princess Ida**, not quite as frequently encountered as its siblings but a jewel nonetheless, turns 100 this month, and the New York Gilbert and Sullivan Players marked the occasion with a production at Symphony Space. Once again, N.Y.G.A.S.P. proved itself to be the city's leading custodian of the G.&S. classics by treating *Princess Ida* with skill, affection, respect, and spirit. The subjects of Gilbert's satires may be dated (in this case, women's education), but his characters remain ageless, alarmingly real, and warmly human. Those are precisely the qualities that Sullivan's music catches so magically and the Players performances invariably convey so winningly.

Since Albert Bergeret both stages and conducts the group's productions, he must take most of the credit for their success. His direction is full of witty touches without a hint of tired G.&S. shtick, and he tempers his vivacious approach to the music with just the right dash of elegant sentiment. The guest star of the show was John Reed, the D'Oyly Carte's principal comedian and virtuoso patter-song man for nearly 30 years. Reed's trenchant King Gama in no way overshadowed his less experienced colleagues, but fit snugly into the disciplined ensemble style the company so carefully cultivates. Anyone who suspects that the allure of G.&S. may be fading after a century should see this troupe's *Ruddigore* in early April, and be prepared to change his mind. ■

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## Cityscape/Carter Wiseman

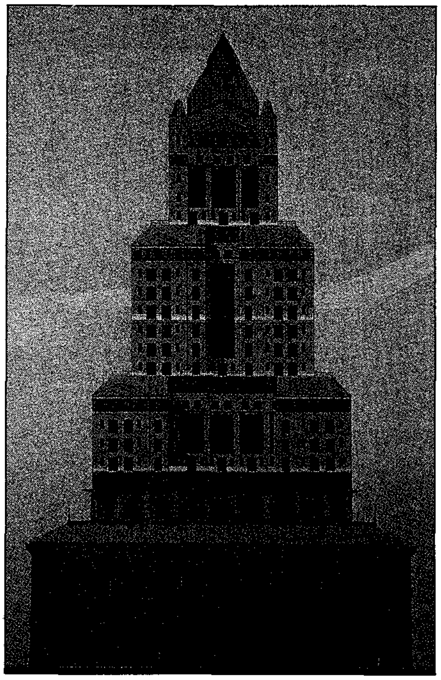
# TAKING ON THE TOWERS

". . .If these landmarks are to change, it is fair to ask whether the gains to the owners outweigh the losses to New York. . ."

NOT SINCE THE BATTLE TO SAVE GRAND Central Terminal have New York's best old buildings faced such a challenge. After a long delay, St. Bartholomew's Church is finally coming before the Landmarks Preservation Commission for permission to build on the site of its community house, on Park Avenue at 50th Street. At the same time, the venerable New-York Historical Society, across town on Central Park West, is mounting a similar bid to build over its own landmark headquarters. And in the next fortnight, the commission, under its new chairman, Gene Norman, will have to rule whether these elegant architectural oases are to sprout major towers. The commission's decisions in both cases are bound to chart the course of the debate between preservation and development in this city for many years to come.

St. Bart's, which began a development campaign over three years ago with loud talk of a financial crisis that could be solved only by a 59-story office tower, has, in the absence of compelling evidence, switched its emphasis to what it insists is a constitutional issue. In this, the church is backed by a consortium of religious groups pushing legislation in Albany that would exempt religious properties from the landmarks law altogether. According to the supporters of the bill, landmarks designation interferes with the free exercise of religion by limiting the commercial use of their land. It's an arresting claim, but one that has been rebuffed once before, in a related case, by the New York State Court of Appeals. And it is further clouded by charges that the church's real aim is to get the highest possible price for its choice real estate.

A new chapter in this saga is now being written by the Historical Society.



**Muscular:** *The Historical Society project.*

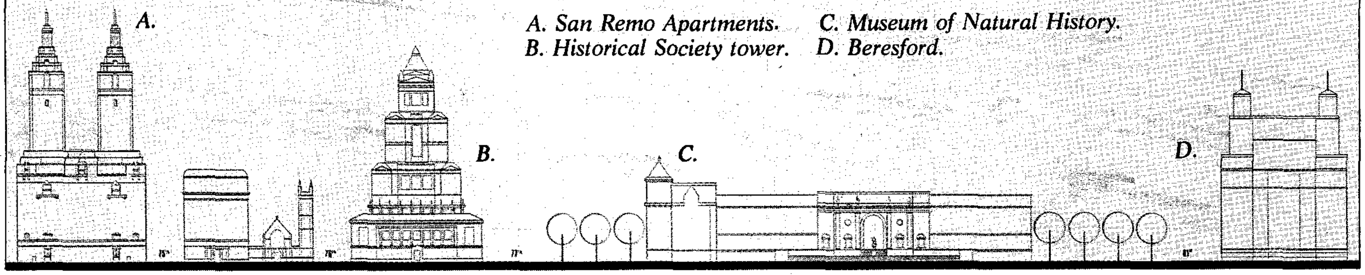
The society's building, on Central Park West between 76th and 77th Streets, has, according to its leadership, become inadequate to its purposes. And it, like St. Bart's, has turned to plans for a high rise above the four-story neoclassical original. The rub is that the existing building is also a designated landmark. Moreover, it lies within the Central Park West–76th Street Historic District, and faces two other landmarks: Central Park, to the east, and the American Museum of Natural History, to the north. Together, these constitute a rare confection of fine design, New York history, and rapidly vanishing New York City sky.

Unlike St. Bart's, whose development plans were turned down by a number of prominent architects, including Philip Johnson ("Cityscape: Drawing the Line on St. Bart's," May 4, 1981), the New-York Historical Society has secured the services of a top-rank design firm, Hardy Holzman Pfeiffer Associates. What it proposes is a 23-story shaft rising on columns sunk through the old building. Its varied façades of granite and limestone step back gradually to a pointed, copper-clad peak. The tower, which makes all the currently popular gestures to its architectural surroundings (including the twin-towered San Remo and Beresford apartment buildings), would provide added space for the society as well as luxury condominiums that would be used to improve the society's finances. "Any institution that expects to stay in business these days has to raise money from any and all sources," says Robert G. Goelet, the society's president. "It's also a darned attractive building."

I disagree. The tower, for all its studied good manners, pierces the openness along the park with a muscularity that reduces the old building to little more than a base for its column. But any debate over the merits of the design is equally squashed by the larger issues involved. The central one is whether a building of this height and bulk is appropriate to one of the most harmonious concentrations of landmark architecture in the city. And by dwelling on the finer points of the new architecture—and the admirable reputation of its authors—that issue is easily obscured.

Hugh Hardy, the principal architect of the tower, is well aware of that issue. "If the aim of designating the New-York Historical Society was to maintain the low scale of 76th Street," he says, "then

**Rare confection:** *The proposed tower would join a series of landmarks and other distinguished buildings along Central Park West.*



there is no argument for this project." On the other hand, he points out, Central Park West is a street of romantic towers and, unlike the area around St. Bart's, has a relatively low density. He argues further that "the landmarks law is being used by some well-meaning people as a blunt instrument. But laws succeed best when they are flexible. Not all landmarks are the same, and the time may come when some may have to be 'de-accessioned.' What I am proposing is that this one be improved by using it as an element in a new composition."

Fair enough. The landmarks law was never intended to freeze buildings in time. Good buildings can get better, as James Stewart Polshek and Partners has proved with its recent tower behind the 1960 Olivetti Building, on Park Avenue at 59th Street. Furthermore, no thoughtful person would force an owner of a landmark to suffer unfair burdens to maintain one. That is why the law allows owners who can demonstrate hardship to sell, alter, or even demolish their buildings. And it is why discussions are now under way to find additional means of aiding landmarks in distress. But the New-York Historical Society has not filed for hardship relief. In essence, this institution, again like St. Bart's, is asking that the law be made sufficiently flexible for it not just to carry on but to prosper—in the manner of any other real-estate speculator who has no established commitment to the public good.

They cannot be overly blamed for trying. But they have already, as tax-exempt cultural and religious organizations, benefited from a form of public support. And the public has determined—through its representatives on the Landmarks Preservation Commission—that retaining these buildings in their *present* form is in its interest: that they connect us with our past, that they please the discriminating eye, that they add to our sense of cultural worth, and that they make an *enduring* contribution to the survival of a hospitable New York. If their form is to be changed so that their owners may prosper, it is fair to ask whether the gains outweigh the cost to other New Yorkers in such intangible coin.

There is an increasingly disturbing trend among some preservationist and community groups these days toward a "they shall not pass" mentality. There are those who would designate buildings as landmarks merely to protect views, to discourage development, or just to keep things the way they are. Those sentiments did not bring the landmarks law into being, and they should not be allowed to pervert it. In the case of these buildings, that is not happening. The merits of their architecture are sufficient, and those merits should be compromised only in the face of pressing need, and *only* then with the skills that the likes of a Hugh Hardy can bring to bear. That need has not been demonstrated convincingly. And while sensitive change is not only necessary but inevitable, Central Park West at 76th and Park Avenue at 50th are not the places to do it.

Following a series of public hearings, Community Board 7, which is responsible for the Historical Society area, two weeks ago voted 30 to 1 (with two abstentions) not to endorse the Hardy Holzman Pfeiffer design. The vote is not binding on the Landmarks Commission. But it was not arrived at without due deliberation. To be sure, those deliberations were marked by noisy grandstanding by some local amateur politicos. But they produced the right conclusion.

Curiously, the Historical Society's Robert Goelet seems to have prepared himself for defeat with honor in this confrontation. "Whether this building gets built here or not," he said recently, "it would be terribly nice to have it built somewhere." There is a place for this building, or one like it, and perhaps even over a landmark. If that place is found, Gene Norman's *next* challenge will be to recognize it. ■

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# SALES & BARGAINS

BY LEONORE FLEISCHER

## For Pipe Smokers

CONNOISSEUR'S WINTER SALE OFFERS reductions of 10–40 percent on all pipes; accessories such as racks, humidors, and pouches are reduced by 10 percent. Large OomPaul shapes with carved or smooth surface, were $50, now $30; one-of-a-kind and custom-made pipes, were $175–$350, now $122.50–$245; classics with carved or smooth surface, including Bent Apple, Bent Dublin, Sherlock Holmes, Bell, and Papa, were $37.50–$40, now $28.12–$30; pipes in eight shapes with carved or smooth surface, were $37.50, now $28.12; vintage straight-grain specimen pieces, were $35–$125, now $26.25–$93.75; Connoisseur originals with natural-burl top, designer stem, and carved or smooth surface, were $55, now $41.25; standard shapes, including Billiard and Prince, were $16.50–$27.50, now $13.20–$22; genuine prima-quality block meerschaums in assorted shapes and sizes, were $60–$250, now $48–$200; calabash pipes with meerschaum bowls, were $42.50–$60, now $38.25–$54. Mail orders accepted; free catalogue and price list available. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible. *Connoisseur Pipe Shop, Ltd., 51 West 46th St. (247-6054); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; through 1/31.*

## Fabrics

DRESS AND SUIT FABRICS FOR MEN'S and women's garments are on sale at this midtown store. Cotton corduroy and print velveteen, were $9 and $13.95 a yd., respectively, now 30 percent off; silks from Italy and France, were $18.95–$49.95 a yd., now 30 percent off; imported tweed, 60 in. wide, was $18.95 a yd., now $8.95; wool gabardine, 60 in. wide, was $30 a yd., now $15; a large selection of men's suitings from Biella, Italy, were $60 a yd., now $36; fancy wool worsted, 60 in. wide, was $18.95 a yd., now $9.95; wool and wool-blend jerseys, were $16.95 a yd., now $9.95; Ultrasuede in assorted colors, sold in already cut pieces, now $33.95 a yd.; wool and wool-blend skirt lengths, now $4 a piece; pant lengths, now $7 a piece; wool and wool-blend suit lengths, now $10–$25; and more. A.E., Carte Blanche, Diners Club, M.C., V., checks accepted; all sales final. *Herbert Gladson, Ltd., 45 West 45th St. (730-0602); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 10 a.m.–4 p.m.; through 1/28.*

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DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

## For Free

CLAIROL WISHES TO REMIND MEN AND women that they may visit the Clairol Consumer Research Forum without charge (an appointment is necessary) to evaluate new and existing Clairol products by applying them as they would at home. You will be given a complimentary gift pack of Clairol products and, upon completion of an evaluation, a free Clairol appliance. You may also use the Forum's professional makeup-consultation service and have a cup of coffee or tea. It's a pleasant experience, and you may visit the Forum up to three times a year. Telephone for an appointment. *Clairol Consumer Research Forum, 345 Park Ave., near 51st St. (546-2707); Mon.–Fri. 9 a.m.–5 p.m.*

## Cruises

THIS FLORIDA CRUISE BROKER IS OFFERing a pair of well-priced cruises on excellent ships that we can't name, and has many more packages available on request. All cruises sail from Fort Lauderdale, but round-trip airfare from New York or selected other cities is included in the package price. The first cruise is for ten days, leaves February 8, and the ports of call are St. Thomas, Antigua, Barbados, Martinique, and St. Croix; the ship has separate dining and recreational facilities for children, and kids under sixteen accompanied by two adults go for $530. The adult price for a deluxe outside cabin is usually $2,510 per person, double occupancy, without airfare; now it's $1,935 including airfare. The other cruises are for seven days and depart May 5, 12, and 19, calling at St. Martin, St. Thomas, and Nassau. An outside cabin is usually $1,315 without airfare; now it's $1,090 including airfare. Free brochures available on request. *South Florida Cruises, Inc., 4000 North State Rd. 7, Fort Lauderdale, Fla. 33319 (800-327-7447 or call 305-735-0153 collect).*

## Jewelry

THIS LITTLE SHOP IS WHERE UPTOWN dealers go to find old and antique one-of-a-kind pieces, mixed in with more-modern ones in quantity. Now everything in the store is one-third off: a tray of David Anderson sterling-and-enamel

Norwegian pieces from the 1940s, including pins, pendants, earrings, and bracelets, were $15–$150; Egyptian-mummy-bead strands, were $22; sterling-silver cigarette cases, were $60–$200; sterling-silver chains in various patterns, weights, and lengths, were $5 and up; sterling-silver rings, some set with semi-precious stones, were $3–$100; carved-jade disks, were $75–$375; carved-serpentine disks, were $7.50–$15; one-of-a-kind marcasite pieces (pins, were $40–$100; earrings, were $20–$130; rings, were $25–$90; bracelets, were $35–$120; pendants, were $25–$60; necklaces, were $45–$200); sponge-coral necklaces, were $70–$300; Italian-coral necklaces, were $25–$125; Russian-coral necklaces, were $50–$150; amber necklaces, were $40–$300; Native American squash-blossom necklaces, were $75–$400; Chinese needle cases, were $30–$75; "Happy Boy" pendants, were $10–$30; Chinese bracelets, were $20–$190; Tibetan bone necklaces, were $10–$100; silver necklaces, some with semi-precious stones, were $100–$400; Indian agate-beggar-bead necklaces, were $5; freshwater-pearl strands, were $17 and up; baroque-pearl strands, were $40–$60; and much more, including ivory bracelets and pendants. Checks accepted; no credit cards; refunds possible. *Max Nass, Inc., 118 East 28th St. (679-8154); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. till 4 p.m.; through 1/28.*

## Women's Wear

THIS LARGE SEVENTH AVE. WHOLESALER carries hundreds of manufacturers' and designers' moderate to better women's dresses, coats, suits, and separates in sizes 2–20. Now all fall, winter, and holiday merchandise is being closed out at 50 percent or more off the retail price. A few examples: 650 dresses, one- and two-of-a-kind, sizes 4–20 only, retail $200–$800, now $89.75; 350 dresses, retail up to $450, now $39.75; 200 suits, retail up to $500, now $89.75; 700 suits, sizes 2–12 only, retail $160–$720, now $80–$360; 800 dresses, sizes 4–20 only, retail $38–$1,000, now $19–$500; sportswear separates, now 50 percent off (if you buy three or more from the last two groups, you get an additional 10 percent off); a large group of separates with very famous labels, 50 percent off discounted price; 950 coats, including year-round mohairs and cashmeres, now at least 50 percent off (reefer coats with beaver trim, retail $620, now $299.75); a group of tops, retail $38–$150, now $10; assorted jackets, now $15; and much more. Checks accepted; no credit cards; all sales final. *Ms., Miss, or Mrs., 462 Seventh Ave., at 35th St., eighth floor (736-0557); Mon.–Wed. and Fri. 9 a.m.–6 p.m., Thurs. till 8 p.m., and Sat. till 4 p.m.; through 1/28.* ■

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## A Complete Entertainment Guide for the Week Beginning January 18.

# MOVIES

## Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

### Manhattan

#### Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Jan. 17: "The Horse." Opening Jan. 18: "When the Mountains Tremble"; "Nicaragua: Report From the Front." #2—Thru Jan. 16: "Lolita"; "Baby Doll." Jan. 17: "In Cold Blood"; "Nightfall." Jan. 18-19: "Park Row"; "I Shot Jesse James." Jan. 20-21: "Quadrophenia"; "Rude Boy." Beg. Jan. 22: "Gilda"; "The Lady From Shanghai."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Beg. Jan. 18: "Berlin Alexanderplatz."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Jan. 19: "Warriors of the Wasteland"; "Deadly Force." Beg. Jan. 20: "The Power."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Danton." **AGEE ROOM** — "Taxi zum Klo."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—Thru Jan. 19: "The Big Chill." Opening Jan. 20: "The Loveless."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Ziggy Stardust and the Spiders From Mars."

9. **ART—8th St. E. of University Pl.** 473-7014. Jan. 16: "Sisters, or the Balance of Happiness"; "One Sings, the Other Doesn't." Jan. 17: "Alsino and the Condor"; "The Battle of Algiers." Jan. 18: "Time Stands Still"; "A Slave of Love." Jan. 19: "Blood Wedding"; "Iphigenia." Jan. 20: "Seven Beauties"; "Swept Away." Jan. 21: "Monty Python and the Holy Grail"; "Jabberwocky." Jan. 22: "Return of the Secaucus 7"; "The Atomic Cafe."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 16: "Le Jour Se Leve"; "Bizarre, Bizarre." Jan. 17: "Monsieur Verdoux"; "Limelight." Jan. 18: "North by Northwest"; "The Paradine Case." Jan. 19: "The Man Who Knew Too Much (1934)"; "Secret Agent." Jan. 20-21: "Charlie Chan in the Jade Mask"; "Charlie Chan in the Meeting at Midnight." Jan. 22: "The Shopworn Angel"; "The Shop Around the Corner."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 19: "Pauline at the Beach"; "Victor/Victoria."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 17: "The King of Comedy"; "Stardust Memories." Jan. 18-19: "The Virgin Spring"; "Smiles of a Summer Night." Jan. 20-21: "The Last Wave"; "Don's Party." Beg. Jan. 22: "S.O.B."; "My Favorite Year."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Gorky Park." #2—"Scarface."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #2—"Vertigo." #3—"Rear Window." #4—Thru Jan. 19: "Experience Preferred. . .but Not Essential." Beg. Jan. 20 (tent.): "La Balance."

#### 15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Educating Rita."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Sudden Impact."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Hot Dog. . .The Movie."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Terms of Endearment."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Jan. 19: "The Big Chill." Opening Jan. 20: "Scandalous." #2—"Uncommon Valor." #3—"To Be or Not to Be."

25. **HARRIS—42nd St. nr. Seventh Ave.** 221-9662. Thru Jan. 19: "Mortuary"; "Blood Beach."

26. **ANCO—42nd St. nr. Seventh Ave.** 221-9601. Thru Jan. 19: "Uncommon Valor."

#### 43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Silkwood." #2—"Scarface."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"The Right Stuff." #2—"To Be or Not to Be." #3—"D.C. Cab." #4—"Risky Business." #5—"Never Say Never Again." #6—"Two of a Kind."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—Thru Jan. 19: "The Keep." Opening Jan. 20: "Scandalous." #2—582-5070. "Angel."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Uncommon Valor."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Make Them Die Slowly."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Hot Dog. . .The Movie." #2—"Sudden Impact."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Uncommon Valor." **EMBASSY 3**— "Wild Style." **EMBASSY 4**— "The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan. 16: "Victor/Victoria"; "Cabaret." Jan. 17-18: "The Decameron"; "Arabian Nights"; "The Canterbury Tales." Jan. 19-21: "Mean Streets"; "Taxi Driver." Beg. Jan. 22: "Horsefeathers"; "Duck Soup"; "Animal Crackers." #2— Jan. 16-17: "Women in Love"; "The Music Lovers." Jan. 18-19: "Creepshow"; "Knightriders." Jan. 20-21: "Citizen Kane"; "The Third Man." Jan. 22: "Barry Lyndon."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Warriors of the Wasteland." #2—Thru Jan. 19: "Mortuary." Beg. Jan. 20: "The Power."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Rescuers"; "Mickey's Christmas Carol."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Jan. 16: "Uncommon Valor." Closed Jan. 17. Opening Jan. 18: "Backstage at the Kirov."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yentl."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "The Riddle of the Sands."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Reuben, Reuben."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Educating Rita."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Gospel."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "To Be or Not to Be."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. Thru Jan. 19: "La Balance." Opening Jan. 20: "Confidentially Yours."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Sudden Impact." #2—Thru Jan. 17: "D.C. Cab." Opening Jan. 18: "Deep in the Heart."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "El Norte." **CORONET**—"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Tender Mercies."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Star 80." **CINEMA II**—753-0774. "The Dresser."

#### 61st Street & Above
#### East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Hot Dog. . .The Movie." #2—832-2720. "Scarface."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Right Stuff."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru Jan. 18: "The Man Who Loved Women." Closed Jan. 19. Opening Jan. 20: "Scandalous." #2—"Gorky Park."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Can She Bake a Cherry Pie?"

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Jan. 19: "Uncommon Valor." Beg. Jan. 20: "Heat and Dust."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Warriors of the Wasteland."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Angel." #2—"The Big Chill."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Scarface."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Sudden Impact." #2—"Hot Dog. . .The Movie."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Jan. 19: "Warriors of the Wasteland"; "X-tro."

### 61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Gorky Park."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Basileus Quartet." #2—"Nostalghia." #3—"Kamilla."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Vertigo." #2—"The Return of Martin Guerre."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Jan. 17: "Chariots of Fire." Jan. 18-19: "The Godfather." Jan. 20-21: "Arthur"; "My Favorite Year." Beg. Jan. 20: "Around the World in 80 Days."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Thru Jan. 17: "Malou." Opening Jan. 18: "Corrupt." #2—"Experience Preferred. . .but Not Essential."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Gorky Park." #2—Thru Jan. 19: "The Man Who Loved Women." Opening Jan. 20: "Scandalous." #3—"Sudden Impact." #4—"Scarface."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Baby, It's You"; "Diner." #2—"Ziggy Stardust and the Spiders From Mars."

95. **THALIA—95th St. W. of B'way.** 222-3370. Jan. 16: "Laura"; "Murder My Sweet." Jan. 17: "The Mad Adventures of 'Rabbi' Jacob"; "Lovers and Thieves." Jan. 18: "Ninja: A Band of Assassins"; "100 Ghost Stories." Jan. 19: "Beyond the Law"; "Maidstone"; "A Sanction to Write." Jan. 20-21: "Dear Inspector"; "Jupiter's Thigh." Jan. 22: "Murmur of the Heart"; "L'Adolescente."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Jan. 16: "Kwaidan." Jan. 17: "The Man Who Knew Too Much (1934)"; "Sabotage." Jan. 18: "Ordet"; "The Passion of Joan of Arc." Jan. 19: "The Hour of the Furnaces." Jan. 20: "Hiroshima, Mon Amour"; "La Guerre Est Finie." Jan. 21: "Lolita"; "Dr. Strangelove." Jan. 22: "The Rules of the Game"; "Smiles of a Summer Night."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Hot Dog. . .The Movie." #2—"The Big Chill." #3—"Angel." #4—"Rear Window."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—Thru Jan. 19: "Sudden Impact"; "Warriors of the Wasteland." #2—"Scarface."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Jan. 19: "Christine." Beg. Jan. 20: "The Power."

## Museums, Societies, Etc.

**AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West.** 873-1300; Naturemax: 496-0900. Free with museum adm. Jan. 18, 7 p.m.: "Ashes and Embers" (1983) by Haile Gerima. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Fri., 10:30 a.m.: "Man Belongs to Earth"; Mon.-Fri., 11:30 a.m.-3:30 p.m., Sat.-Sun., 10:30 a.m.-4:40 p.m.: "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m.: "To Fly" & "Living Planet"; Fri.-Sat., 6 p.m.: "Living Planet" & "Man Belongs to the Earth"; Fri.-Sat., 7:30 p.m.: "To Fly" & "Man Belongs to the Earth."

**BROOKLYN ARTS AND CULTURE ASSOCIATION—Downtown Cultural Center, 111 Willoughby St., Brooklyn.** 596-2222; 783-3077. Adm. $4. Jan. 20, 8 p.m.: "It's One Family—Knock on Wood," "Dancing's All of You," "One Generation Is Not Enough" & "Part of Your Loving" by Tony deNonno.

**CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St.** 787-2755. Adm. $2.50; children & senior citizens $1. Jan. 18, 8 p.m.: "The Red Pony" (1949) by Lewis Milestone, with Robert Mitchum.

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CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

**COLLECTIVE FOR LIVING CINEMA—52 White St.** 925-2111. Adm. $3; members $2. Jan. 20, 8 p.m.: "War Stories" (1984) by Richard Levine. Jan. 21, 8 p.m.: Films by Otto Messmer, animator & creator of Felix the Cat. Jan. 22, 8 p.m.: "Shadows From Light" (1983), "Alone" (1964) & "Moment" (1968) by Steve Dwoskin.

**FRENCH INSTITUTE—22 E. 60th St.** 355-6100. Adm. $2.50; students & senior citizens $2; members free. Jan. 18, at 1, 3:15, 6 & 8:30 p.m.: "Invitation au voyage" (1982) by Peter Del Monte.

**INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, Twelfth Ave. at 46th St.** 245-0072. Free with museum adm. Wed.-Sun., 10 a.m.-5 p.m. "The Medal of Honor" (1983) by Spotlight Presents (Lea Hodge, producer).

**THE KITCHEN—484 Broome St.** 925-3615. Free. Thru Jan. 28: Tue.-Sat., 1-6 p.m.: "1984 in 1984" by Nam June Paik, & "Artists Call Against U.S. Intervention in Central America."

**MILLENNIUM FILM WORKSHOP—66 E. 4th St.** 673-0090. Adm. $3. Jan. 21, 8 p.m.: "Grandfather Trilogy" (1981) & "Tryst" (1981) by Allen Ross.

**MUSEUM OF BROADCASTING—1 E. 53rd St.** 752-7684. Free with museum adm. Thru Jan. 28: Fred Astaire: The Television Years. Jan. 17-Mar. 3: Critics' Choice.

**MUSEUM OF MODERN ART—West Wing, 18 W. 54th St.** 708-9500. Closed for renovations until May.

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Jan. 16-17, 8 p.m.: "Hammett" (1982) by Wim Wenders, with Frederic Forrest. Jan. 18-19, 8 p.m., Jan. 20-21, 8 & 10:30 p.m., Jan. 22, 5 & 7:30 p.m.: "Heat and Dust" (1982) by James Ivory, with Julie Christie; Jan. 18, 7:30 p.m.: "Joe's Bed-Stuy Barbershop: We Cut Heads" (1983) by Spike Lee; Jan. 20, 7:30 p.m.: "The Whole Shootin' Match" (1979) by Eagle Pennell.

**NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St.** 873-3400. Free with museum adm. Jan. 22, 2 p.m.: "Soul Fire" (1925), with Richard Barthelmess, & "Cry of the Children" (1912).

**NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** 621-0618. Free. Jan. 17, 12 noon: "Johnny Guitar" (1954) by Nicholas Ray, with Joan Crawford, & "The Battle at Elderbush Gulch" (1914) by D.W. Griffith; 2:30 p.m.: "Rain" (1929), "The Plow That Broke the Plain" (1936) by Pare Lorentz, & "Night Mail" (1936). Jan. 19, 12 noon: "Skyscraper" (1959) by Clarke, van Dyke & Jacoby. **Webster branch, 1465 York Ave.** Free. Jan. 19, 6 p.m.: "Metropolis" (1926) by Fritz Lang.

**PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y.** 516-283-2118. Adm $3; members $2.50. Jan. 20, 8 p.m.: "Ashes and Diamonds" (1958) by Andrzej Wajda.

**THE PUBLIC THEATER—425 Lafayette St.** 598-7171. Adm. $5; members, senior citizens & students $4. Tue.-Sun., 6, 8 & 10 p.m., & Fri.-Sun., 4 p.m.: "Wuthering Heights" (1954) by Luis Buñuel. Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

**SQUAT THEATRE—256 W. 23rd St.** 206-0945. Adm. $4. Jan. 20-22, at 6, 8 & 10 p.m.: "The Hellstrom Chronicle" (1971) by Walon Green, & (at 7:30, 9:30 & 11:30 p.m.) "Land Without Bread" (1932) by Luis Buñuel.

**WHITNEY MUSEUM—Madison Ave. at 75th St.** 570-0537. Free with museum adm. Thru Jan. 24: Tue., 12 noon-8 p.m., Wed-Sun., 12 noon-6 p.m.: "Seesaw" (1983) by Alvin Lucier.

## Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Angel." #2—Thru Jan. 19: "Warriors of the Wasteland." Beg. Jan. 20: "The Power." #3—Thru Jan. 19: "D.C. Cab."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Scarface."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Jan. 19: "Warriors of the Wasteland." #2—"Angel."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Terms of Endearment." #2—"Hot Dog. . .The Movie."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Silkwood." #2—"Hot Dog. . .The Movie."

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Jan. 19: "Warriors of the Wasteland." Beg. Jan. 20: "The Power."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Uncommon Valor." #2—"Scarface." #3—"Warriors of the Wasteland." #4—Thru Jan. 19: "To Be or Not to Be." Beg. Jan. 20: "Scandalous."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Jan. 19: "Warriors of the Wasteland"; "X-tro." Beg. Jan. 20: "The Power."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Uncommon Valor." #2—"Sudden Impact."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Terms of Endearment"; "Trading Places." #2—"Uncommon Valor." #3—"Angel." #4—"Hot Dog. . .The Movie."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Terms of Endearment."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Hot Dog. . .The Movie." #2—Thru Jan. 19: "Mortuary." #3—"Scarface."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—Thru Jan. 19: "To Be or Not to Be"; "Scalps." #2—Thru Jan. 19: "Mortuary." #3—"D.C. Cab." #4—"The Invincible Ones"; "Instructor of Death."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Sudden Impact." #2—"Warriors of the Wasteland." #3—Thru Jan. 19: "The Rescuers"; "Mickey's Christmas Carol." Beg. Jan. 20: "Wild Style."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"D.C. Cab." #2—"Uncommon Valor." #3—"Warriors of the Wasteland." #4—"Hot Dog. . .The Movie." #5—"Mortuary." #6—"Angel." #7—"Scarface." #8—"Terms of Endearment." #9—"Sudden Impact." #10—"Yentl."

## Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Hot Dog. . .The Movie." #2—"Scarface." #3—"Sudden Impact." #4—"To Be or Not to Be." #5—Thru Jan. 19: "Warriors of the Wasteland." Beg. Jan. 20: "The Power."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Gorky Park"; "Easy Money." #2—"Two of a Kind."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Hot Dog. . .The Movie." #2—Thru Jan. 19: "To Be or Not to Be." Beg. Jan. 20 (tent.): "The Power."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Angel." #2—"Terms of Endearment." #3—"Uncommon Valor."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Scarface." #2—"Warriors of the Wasteland." #3—"Yentl." #4—Thru Jan. 19: "Mortuary." Beg. Jan. 20: "Scandalous."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Terms of Endearment." #2—Thru Jan. 19: "Yentl." Beg. Jan. 20 (tent.): "The Power." #3—Thru Jan. 19: "Warriors of the Wasteland." Beg. Jan. 20: "Scandalous." #4—"Scarface."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"To Be or Not to Be." #2—"Silkwood."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Jan. 19: "Yentl." Beg. Jan. 20: "Scandalous." #2—"Scarface." #3—"Hot Dog. . .The Movie."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"Educating Rita." #2—Thru Jan. 19: "Yentl." Beg. Jan. 20: "Napoleon."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton.** 624-3591. Closed for twinning.

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Mortuary." #2—"Angel." #3—"Scarface." #4—"D.C. Cab."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Jan. 19: "Warriors of the Wasteland"; "X-tro."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Sudden Impact"; "Angel."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—"Scarface." #2—"D.C. Cab." #3—"Christine"; "Mortuary." #4—"Terms of Endearment."

222. **FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—Thru Jan. 19: "Warriors of the Wasteland"; "X-tro." Beg. Jan. 20: "The Power." #2—"Angel"; "Sorceress."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Angel." #2—"Terms of Endearment."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Hot Dog. . .The Movie." #2—"Scarface." #3—"Yentl." #4—"Sudden Impact."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Jan. 19: "Warriors of the Wasteland"; "The Fifth Floor." Beg. Jan. 20: "The Power"; "Streetfighter."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Jan. 19: "Uncommon Valor."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "The Big Chill."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Warriors of the Wasteland."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Angel." #2—"The Man Who Loved Women." #3—"To Be or Not to Be." #4—"Silkwood."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Yentl."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Jan. 19: "The Big Chill." #2—Thru Jan. 19: "Rear Window."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Jan. 19: "Scarface." Beg. Jan. 20: "Wild Style." #2—"Warriors of the Wasteland." #3—Thru Jan. 19 (tent.): "D.C. Cab."

238. **WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—Thru Jan. 19: "Angel"; "Force of One." #2—Spanish films.

239. **WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave.** 384-0075. Thru Jan. 19: "Warriors of the Wasteland"; "Slaves of the Cannibal Gods."

## Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Angel." #2—"The Rescuers"; "Mickey's Christmas Carol."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. "Angel."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Terms of Endearment." #2—"Silkwood."

304. **NEW DORP—LANE—** 351-2110. "Uncommon Valor."

305. **NEW DORP—RAE—** 979-0444. #1—"Hot Dog. . .The Movie." #2—"Sudden Impact."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"To Be or Not to Be." #2—"Scarface."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Warriors of the Wasteland." #2—"Sudden Impact."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Yentl."

## Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Sudden Impact." #2—"Scarface." #3—"Hot Dog. . .The Movie." #4—"Warriors of the Wasteland."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Sudden Impact." #2—"Angel."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Scarface." #2—"To Be or Not to Be." #3—"Yentl." #4—"Hot Dog. . .The Movie."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Jan. 19: "Nightmares"; "Dr. Detroit." Beg. Jan. 20: "Sudden Impact"; "Blade Runner."

407. **DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Silkwood." #2—"To Be or Not to Be." #3—"The Man Who Loved Women." #4—"Hot Dog. . .The Movie." #5—"Scarface." #6—"Gorky Park." #7—"Uncommon Valor."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Gorky Park"; "Easy Money." #2—"Angel."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"The Big Chill." #2—"Angel."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Terms of Endearment."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Hot Dog. . .The Movie." #2—"Uncommon Valor." #3—"Silkwood."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Mortuary." #2—"The Big Chill." #3—"The Riddle of the Sands." #4—"Warriors of the Wasteland."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Hot Dog. . .The Movie." #2—"Silkwood."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—"The Big Chill." #2—"Educating Rita."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"The Right Stuff." #2—"To Be or Not to Be."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Terms of Endearment."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Scarface." #2—"Sudden Impact." #3—"Hot Dog. . .The Movie." #4—"Warriors of the Wasteland."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"The Big Chill." #2—"Warriors of the Wasteland." #3—"Scarface." #4—"Uncommon Valor." #5—"To Be or Not to Be."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Yentl." #2—"Terms of Endearment."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Silkwood."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Terms of Endearment." #2—"Hot Dog. . .The Movie." #3—Thru Jan. 19: "Angel." Beg. Jan. 20: "Scandalous."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Jan. 19: "Scarface."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Jan. 19: "The Rescuers"; "Mickey's Christmas Carol." Beg. Jan. 20: "The Power." #2—Thru Jan. 19: "Sudden Impact." #3—"Warriors of the Wasteland."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. "Hot Dog. . .The Movie"; "Scalps."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Jan. 19: "The Man Who Loved Women." Beg. Jan. 20: "The Big Chill."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Jan. 19: "The Big Chill."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Sudden Impact." #2—"Scarface."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Jan. 19: "Christine"; "Blue Thunder." Beg. Jan. 20: "D.C. Cab"; "Bad Boys."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"D.C. Cab." #2—"Mortuary." #3—"Christine."

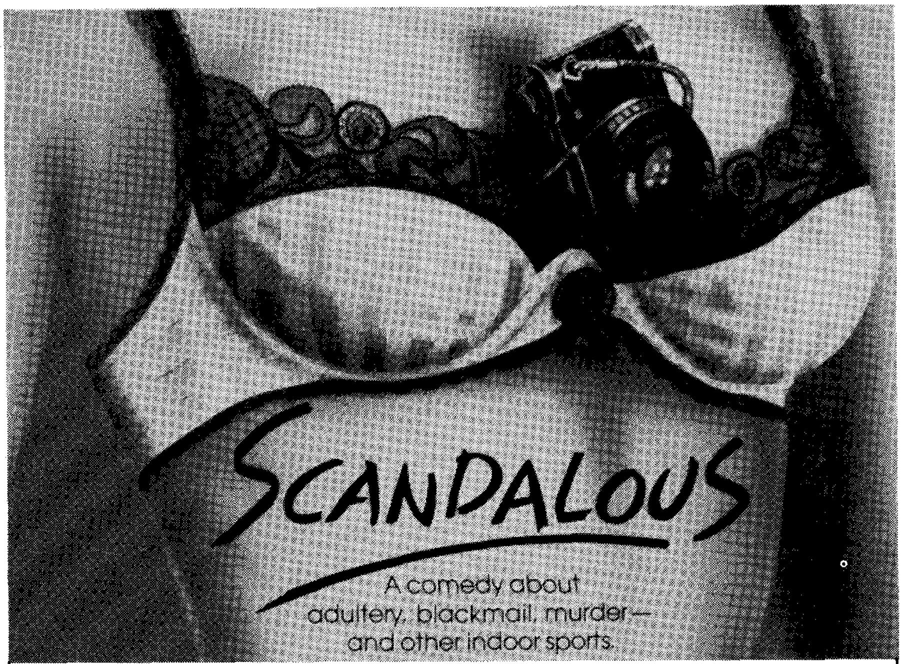
447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"Hot Dog. . .The Movie." #2—Thru Jan. 19: "Angel." Beg. Jan. 20: "Scandalous."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Hot Dog. . .The Movie." #2—Thru Jan. 19: "Mortuary."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Terms of Endearment." #2—"Yentl."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Jan. 19: "Christine"; "Blue Thunder." Beg. Jan. 20: "D.C. Cab"; "Bad Boys."

453. **WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St.** 429-2929. Spanish films.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and ALEX WINITSKY Directed by ROB COHEN
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# Long Island

### (Area Code 516)
### Nassau County

**500. BALDWIN—GRAND AVENUE**— 223-2323. #1—Thru Jan. 19: "Hot Dog. . .The Movie." Beg. Jan. 20: "Scandalous." #2—"The Big Chill."

**501. BALDWIN—RKO**— 223-9230. "The Rescuers"; "Mickey's Christmas Carol."

**502. BELLEROSE—RKO**— 775-1351. Thru Jan. 17: "The Osterman Weekend." Beg. Jan. 18: "A Night in Heaven."

**503. BELLMORE—PLAYHOUSE**— 785-5400. #1 —Thru Jan. 19: "Christine." #2—Thru Jan. 19: "Never Say Never Again." Beg. Jan. 20: "D.C. Cab."

**504. BELLMORE—THE MOVIES**— 785-3032. Thru Jan. 19: "Educating Rita."

**511. EAST MEADOW—FLICK**— 794-8008. Program unavailable.

**512. EAST MEADOW—MEADOWBROOK**— 731-2423. #1—"Scarface." #2—"Sudden Impact." #3—"To Be or Not to Be." #4—Thru Jan. 19: "Warriors of the Wasteland." Beg. Jan. 20: "The Power."

**513. EAST ROCKAWAY—CRITERION**— 599-0242. #1—Thru Jan. 19: "Rear Window." Beg. Jan. 20: "The Big Chill." #2—Thru Jan. 19: "Never Say Never Again." Beg. Jan. 20: "Two of a Kind."

**514. ELMONT—ARGO**— 437-0356. Program unavailable.

**516. FARMINGDALE—RKO**— 249-0122. Thru Jan. 17: "The Osterman Weekend." Beg. Jan. 18: "A Night in Heaven."

**517. FLORAL PARK—RKO FLORAL**— 352-2280. "To Be or Not to Be."

**518. FRANKLIN SQUARE—FRANKLIN**— 775-3257. #1—"Hot Dog. . .The Movie." #2—"Scarface."

**519. GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"Sudden Impact." #2—"Silkwood." #3—"Terms of Endearment."

**521. GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "The Man Who Loved Women."

**523. GREAT NECK—SQUIRE**— 466-2020. #1—"Yentl." #2—"To Be or Not to Be." #3—Thru Jan. 19: "Sudden Impact." Beg. Jan. 20: "The Power."

**524. HEWLETT—RKO**— 791-6768. Thru Jan. 17: "The Osterman Weekend." Beg. Jan. 18: "A Night in Heaven."

**526. HICKSVILLE—HICKSVILLE**— 931-0749. #1—Thru Jan. 19: "Mortuary." Beg. Jan. 20: "The Power." #2—Thru Jan. 19: "Warriors of the Wasteland." Beg. Jan. 20: "The Big Chill."

**528. HICKSVILLE—RKO TWIN NORTH**— 433-2400. "Silkwood." **SOUTH**—"Scarface."

**529. LAWRENCE—RKO**— 371-0203. #1—"Sudden Impact." #2—"Uncommon Valor." #3—"Angel."

**530. LEVITTOWN—LEVITTOWN**— 731-0516. #1—"The Big Chill." #2—Thru Jan. 19: "Never Say Never Again." Beg. Jan. 20: "Christine."

**531. LEVITTOWN—LOEWS NASSAU**— 731-5400. #1—"Angel." #2—"Terms of Endearment." #3—"Two of a Kind." #4—"The Keep." #5—"Hot Dog. . .The Movie." #6—"The Man Who Loved Women."

**532. LONG BEACH—LIDO**— 432-0056. Thru Jan. 19: "Revenge of the Ninja"; "Making Out." Beg. Jan. 20: "D.C. Cab."

**533. LYNBROOK—LYNBROOK**— 593-1033. #1 —"Scarface." #2—"Hot Dog. . .The Movie." #3—"Yentl." #4—Thru Jan. 19: "Warriors of the Wasteland." Beg. Jan. 20: "Scandalous."

**534. LYNBROOK—STUDIO ONE**— 599-1444. Thru Jan. 19: "Rear Window."

**535. MALVERNE—TWIN**— 599-6966. #1—"Educating Rita." #2—Thru Jan. 19: "Never Say Never Again." Beg. Jan. 20 (tent.): "The Return of Martin Guerre."

**536. MANHASSET—MANHASSET**— 627-7887. #1—"Scarface." #2—"Silkwood." #3—"The Riddle of the Sands."

**537. MANHASSET—RKO CINEMA**— 627-1300. "Terms of Endearment."

**540. MASSAPEQUA—PEQUA**— 799-6464. "Silkwood."

**541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**— 795-2244. #1—"The Big Chill." #2—"To Be or Not to Be." #3—"Sudden Impact." #4—Thru Jan. 19: "D.C. Cab." Beg. Jan. 20: "The Power." #5—"Warriors of the Wasteland." #6—"Terms of Endearment." #7—"Yentl."

**542. MERRICK—GABLES**— 546-0734. "Never Say Never Again."

**543. MERRICK—MALL**— 623-4424. Program unavailable.

**545. NEW HYDE PARK—HERRICKS**— 747-0555. Thru Jan. 19: "The Big Chill." Beg. Jan. 20: "Scandalous."

**546. NEW HYDE PARK—RKO ALAN**— 354-4338. Thru Jan. 16: "The Rescuers"; "Mickey's Christmas Carol."

**547. OCEANSIDE—OCEANSIDE**— 536-7565. #1 —Thru Jan. 19: "The Big Chill." #2—Thru Jan. 19: "Educating Rita."

**548. OLD BETHPAGE—CINE CAPRI**— 752-1610. "The Big Chill."

**549. OYSTER BAY—MOVIES**— 922-0333. #1—Thru Jan. 19: "Educating Rita." #2—Thru Jan. 19: "Christine."

**550. PLAINVIEW—OLD COUNTRY**— 931-4242. #1—"The Man Who Loved Women." #2—Thru Jan. 19: "Angel." Beg. Jan. 20: "Scandalous."

**551. PLAINVIEW—RKO MORTON VILLAGE**— 938-2323. "Hot Dog. . .The Movie."

**552. PLAINVIEW—RKO TWIN**— 931-1333. #1—"Terms of Endearment." #2—"Educating Rita."

**554. PORT WASHINGTON—MOVIES**— 944-6200. #1—Thru Jan. 19: "Angel." Beg. Jan. 20: "Scandalous." #2—"Hot Dog. . .The Movie." #3—"Uncommon Valor."

**555. PORT WASHINGTON—SANDS POINT**— 883-5074. Thru Jan. 19: "Educating Rita."

**557. ROCKVILLE CENTRE—RKO FANTASY**— 764-8000. "The Right Stuff."

**558. ROCKVILLE CENTRE—RKO TWIN**— 678-3121. #1—"Silkwood." #2—"To Be or Not to Be."

**559. ROSLYN—ROSLYN**— 621-8488. #1—"The Big Chill." #2—"Angel."

**561. SYOSSET—SYOSSET**— 921-5810. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Uncommon Valor."

**562. SYOSSET—UA CINEMA 150**— 364-0700. "Yentl."

**566. VALLEY STREAM—RKO GREEN ACRES**— 561-2100. #1—"Two of a Kind." #2—"To Be or Not to Be." #3—"Silkwood."

**567. VALLEY STREAM—SUNRISE**— 825-5700. #1—"Angel." #2—"Uncommon Valor." #3—"The Big Chill." #4—"Warriors of the Wasteland." #5 —"Mortuary." #6—"D.C. Cab." #7—"Hot Dog. . .The Movie." #8—"Scarface." #9—"Sudden Impact." #10—"Terms of Endearment." #11—"Yentl."

**570. WANTAGH—CINEMA WANTAGH**— 221-7784. #1—"Hot Dog. . .The Movie." #2—"Uncommon Valor."

**571. WANTAGH—RKO**— 781-6969. "Scarface."

**573. WESTBURY—DRIVE-IN**— 334-3400. #1—Thru Jan. 19: "Warriors of the Wasteland." Beg. Jan. 20: "The Power." #2—"Hot Dog. . .The Movie." #3—Thru Jan. 19: "Scarface." Beg. Jan. 20: "Scandalous."

**574. WESTBURY—WESTBURY**— 333-1911. #1—Thru Jan. 19: "Rear Window." #2—Thru Jan. 19: "Tosca." Beg. Jan. 20: "La Traviata."

### Suffolk County

**601. BABYLON—BABYLON**— 669-3399. "Scarface."

**602. BABYLON—RKO**— 669-0700. #1—"The Man Who Loved Women." #2—"To Be or Not to Be."

**603. BABYLON—SOUTH BAY**— 587-7676. #1—"Hot Dog. . .The Movie." #2—"Uncommon Valor." #3—"Terms of Endearment."

**604. BAY SHORE—CINEMA**— 665-1722. "Yentl."

**606. BAY SHORE—LOEWS SOUTH SHORE MALL**— 666-4000. #1—"Sudden Impact." #2—"Angel."

**609. BRENTWOOD—BRENTWOOD**— 273-3900. Thru Jan. 19: "Christine." Beg. Jan. 20: "D.C. Cab."

**612. CENTER MORICHES—CENTER**— 878-2100. Thru Jan. 19: "Never Say Never Again."

**613. CENTEREACH—CENTEREACH**— 588-0088. "The Rescuers"; "Mickey's Christmas Carol."

**615. COMMACK—MAYFAIR**— 543-0707. "Silkwood."

**616. COMMACK—MULTIPLEX**— 462-6953. #1 —"Angel." #2—"Mortuary." #3—"Uncommon Valor." #4—"D.C. Cab." #5—"Yentl." #6—"The Big Chill." #7—"Scarface." #8—"Terms of Endearment." #9—"Sudden Impact." #10—"Hot Dog. . .The Movie." #11—"Christine."

**617. COMMACK—RKO**— 499-4545. #1—"To Be or Not to Be." #2—"The Man Who Loved Women."

**619. CORAM—CORAM**— 698-7200. "Angel."

**621. CORAM—PINE**— 698-6442. #1—"Yentl." #2 —"To Be or Not to Be."

**622. DEER PARK—DEER PARK**— 667-2440. Thru Jan. 19: "Mortuary."

**625. EAST HAMPTON—CINEMAS**— 324-0448. #1—"Scarface." #2—"Terms of Endearment." #3 —"Yentl." #4—"Hot Dog. . .The Movie." #5—"Uncommon Valor."

**626. EAST NORTHPORT—LARKFIELD**— 261-0043. "Hot Dog. . .The Movie."

**627. EAST SETAUKET—RKO FOX**— 473-2400. "Hot Dog. . .The Movie."

**628. ELWOOD—ELWOOD**— 499-7800. #1—"Uncommon Valor." #2—"Terms of Endearment."

**629. FARMINGVILLE—COLLEGE PLAZA**— 698-2200. #1—"Hot Dog. . .The Movie." #2—"Warriors of the Wasteland."

**632. HUNTINGTON—RKO SHORE**— 421-5200. #1—"Silkwood." #2—"To Be or Not to Be." #3—"The Riddle of the Sands." #4—"Sudden Impact."

**633. HUNTINGTON—RKO WHITMAN**— 423-1300. "The Right Stuff."

**634. HUNTINGTON—RKO YORK**— 421-3911. "Scarface."

**635. ISLIP—ISLIP**— 581-5200. #1—"Silkwood." #2—Thru Jan. 19: "Warriors of the Wasteland." #3—"Hot Dog. . .The Movie."

**636. KINGS PARK—KINGS PARK**— 269-4422. Thru Jan. 19: "Rear Window."

**637. LAKE GROVE—RKO SMITH HAVEN MALL**— 724-9550. "Silkwood."

**638. LAKE RONKONKOMA—LAKESIDE**— 981-7100. Thru Jan. 19: "Christine."

**639. LINDENHURST—LINDENHURST**— 888-5400. Thru Jan. 19: "Christine." Beg. Jan. 20: "D.C. Cab."

**640. MATTITUCK—MATTITUCK**— 298-4405. #1—Thru Jan. 19: "To Be or Not to Be." #2—Thru Jan. 19: "Angel." #3—Program unavailable.

**642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. "Hot Dog. . .The Movie." **OUTDOOR**—Thru Jan. 19: "Sudden Impact"; "Twilight Zone—The Movie." Beg. Jan. 20: "The Power."

**643. NORTH BABYLON—NORTH BABYLON**— 667-2495. #1—"The Big Chill." #2—"Silkwood."

**644. NORTHPORT—NORTHPORT**— 261-8600. Thru Jan. 19: "Christine." Beg. Jan. 20: "D.C. Cab."

**645. OAKDALE—OAKDALE**— 589-8118. "Never Say Never Again."

**648. PATCHOGUE—PATCHOGUE**— 475-0601. #1—"Sudden Impact." #2—"Terms of Endearment." #3—"Yentl."

**649. PATCHOGUE—RKO PLAZA**— 475-5225. #1 —"Silkwood." #2—"Scarface."

**650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**— 363-7200. Thru Jan. 19: "Mortuary." Beg. Jan. 20: "The Power." **OUTDOOR**—Tent.: "Angel"; "Screwballs."

**651. PATCHOGUE—SUNWAVE**— 475-7766. #1—Thru Jan. 19: "To Be or Not to Be." Beg. Jan. 20: "Scandalous." #2—"The Big Chill."

**653. PORT JEFFERSON—MINI EAST**— 928-6555. "Scarface." **WEST**—"Sudden Impact."

**654. PORT JEFFERSON STATION—RKO BROOKHAVEN**— 473-1200. Thru Jan. 17: "The Osterman Weekend." Beg. Jan. 18: "A Night in Heaven."

**655. RIVERHEAD—SUFFOLK**— 727-3133. Thru Jan. 19: "The Big Chill." Beg. Jan. 20: "D.C. Cab."

**657. SAG HARBOR—SAG HARBOR**— 725-0010. Thru Jan. 19: "Passion." Beg. Jan. 20: "I Sent a Letter to My Love."

**658. SAYVILLE—SAYVILLE**— 589-0232. #1—Thru Jan. 19: "The Man Who Loved Women." #2 —"Hot Dog. . .The Movie." #3—Thru Jan. 19: "Angel."

**660. SHIRLEY—TWIN**— 281-4466 #1—Thru Jan. 19: "Educating Rita." Beg. Jan. 20: "D.C. Cab." #2—Thru Jan. 19: "Christine." Beg. Jan. 20: "The Power."

**662. SMITHTOWN—SMITHTOWN**— 265-1551. "Scarface."

**663. SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Jan. 19: "Gorky Park." Beg. Jan. 20: "Scandalous." #2—"Silkwood." #3—Thru Jan. 19: "The Big Chill." Beg. Jan. 20 (tent.): "Uncommon Valor."

**664. STONY BROOK—LOEWS—** 751-2300. #1—"Terms of Endearment." #2—"The Man Who Loved Women." #3—"Uncommon Valor."

**666. WEST ISLIP—TWIN—** 669-2626. #1—"Return of the Jedi." #2—Thru Jan. 19: "Never Say Never Again." Beg. Jan. 20: "Christine."

**667. WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Jan. 19: "The Man Who Loved Women."

**668. WESTHAMPTON—WESTHAMPTON—** 288-1500. "Sudden Impact."

## New York State

**(Area Code 914)**
**Westchester County**

**700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Silkwood." #2—"Uncommon Valor."

**701. BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Terms of Endearment."

**702. BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Sudden Impact." #2—"Hot Dog. . .The Movie." #3—"The Riddle of the Sands."

**703. CROSS RIVER—CINEMA—** 763-8811. Thru Jan. 19: "Educating Rita."

**704. DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

**705. GREENBURGH—CINEMA 100—** 946-4680. #1—"Scarface." #2—"Yentl."

**707. HARRISON—SILVER SCREEN—** 835-2961. Jan. 18-21: "La Traviata."

**708. HARTSDALE—CINEMA—** 428-2200. #1—Thru Jan. 19: "The Man Who Loved Women." #2—"Silkwood." #3—"Terms of Endearment." #4—Thru Jan. 19: "Gorky Park." Beg. Jan. 20: "Scandalous."

**709. LARCHMONT—PLAYHOUSE—** 834-3001. "Yentl."

**710. MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Scarface." #2—"Warriors of the Wasteland." #3—"The Rescuers"; "Mickey's Christmas Carol." #4—"To Be or Not to Be."

**711. MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Hot Dog. . .The Movie." #2—Thru Jan. 19: "Gorky Park." Beg. Jan. 20: "Scandalous."

**713. NEW ROCHELLE—LOEWS—** 632-1700. #1—"Angel." #2—"Mortuary."

**714. NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Scarface." #2—"Sudden Impact." #3—"Uncommon Valor." #4—"Silkwood." #5—"Warriors of the Wasteland."

**715. NEW ROCHELLE—TOWN—** 632-4000. "Terms of Endearment."

**716. OSSINING—ARCADIAN—** 941-5200. #1—"Silkwood." #2—"Hot Dog. . .The Movie."

**717. PEEKSKILL—BEACH—** 737-6262. #1—"Hot Dog. . .The Movie." #2—Thru Jan. 19: "Warriors of the Wasteland." #3—"Scarface." #4—"Yentl."

**719. PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Terms of Endearment." #2—"Sudden Impact." #3—"To Be or Not to Be." #4—"Silkwood."

**720. PELHAM—PICTURE HOUSE—** 738-3160. Thru Jan. 19: "Educating Rita."

**721. PLEASANTVILLE—ROME—** 769-0720. Program unavailable.

**722. RYE—RYE RIDGE—** 939-8177. #1—"Terms of Endearment." #2—"Hot Dog. . .The Movie."

**723. SCARSDALE—FINE ARTS—** 723-6699. "Experience Preferred. . .but Not Essential."

**724. SCARSDALE—PLAZA—** 725-0078. "Educating Rita."

**726. WHITE PLAINS—COLONY—** 683-1175. "Angel."

**727. WHITE PLAINS—GALLERIA—** 997-8198. #1—"Sudden Impact." #2—"Hot Dog. . .The Movie."

**728. WHITE PLAINS—UA CINEMA—** 946-2820. Thru Jan. 19: "To Be or Not to Be." Beg. Jan. 20: "The Power."

**730. YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Yentl." #2—"Silkwood."

**731. YONKERS—KENT—** 237-3440. #1—Thru Jan. 19: "The Big Chill." Beg. Jan. 20: "The Power." #2—Thru Jan. 19: "Angel." Beg. Jan. 20 (tent.): "Educating Rita."

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732. **YONKERS—MOVIELAND—** 793-0002. #1—"Terms of Endearment." #2—"To Be or Not to Be." #3—"Scarface." #4—"The Right Stuff."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Hot Dog. . .The Movie." #2—Thru Jan. 19: "Warriors of the Wasteland." #3—"Angel."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Uncommon Valor." #2—"Gorky Park."

### Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Scarface."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Warriors of the Wasteland." #2—"Gorky Park." #3—"Mortuary." #4—"Hot Dog. . .The Movie." #5—"The Big Chill."

746. **NEW CITY—TOWN—** 634-5100. #1—"Terms of Endearment." #2—"Hot Dog. . .The Movie."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"To Be or Not to Be." #2—"Sudden Impact."

748. **NYACK—CINEMA EAST—** 358-6631. "Silkwood."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Terms of Endearment."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "To Be or Not to Be."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Two of a Kind."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Uncommon Valor."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Yentl."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Angel."

## Connecticut

### (Area Code 203)
### Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Two of a Kind." #2—"Scarface."

774. **DANBURY—CINE—** 743-2200. #1—"Silkwood." #2—"Terms of Endearment." #3—"Yentl."

775. **DANBURY—CINEMA—** 748-2923. #1—Thru Jan. 19: "Gorky Park." Beg. Jan. 20: "Scandalous." #2—"To Be or Not to Be."

777. **DANBURY—PALACE—** 748-7496. #1—"Sudden Impact." #2—"Hot Dog. . .The Movie." #3—"Warriors of the Wasteland."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Terms of Endearment."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Hot Dog. . .The Movie." #2—"Sudden Impact."

780. **FAIRFIELD—COUNTY—** 334-1411. "Uncommon Valor."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Scarface." #2—"Pauline at the Beach."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Silkwood." #2—"Terms of Endearment." #3—"The Man Who Loved Women."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Silkwood."

784. **NORWALK—CINEMA—** 838-4504. #1—"Sudden Impact." #2—"Hot Dog. . .The Movie."

785. **NORWALK—NORWALK—** 866-3010. "Uncommon Valor."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Jan. 17: "I Married a Shadow." Jan. 18-20: "Local Hero." Beg. Jan. 21: "The Grey Fox."

789. **SPRINGDALE—STATE—** 325-0250. Thru Jan. 19: "The Big Chill." Beg. Jan. 20: "Sudden Impact."

790. **STAMFORD—AVON—** 324-9205. #1—"Warriors of the Wasteland." #2—"Uncommon Valor."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Sudden Impact." #2—"Hot Dog. . .The Movie." #3—Thru Jan. 19: "Gorky Park." Beg. Jan. 20: "Scandalous."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Yentl." #2—"To Be or Not to Be."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Sudden Impact." #2—"Yentl." #3—"Hot Dog. . .The Movie."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"To Be or Not to Be." #2—"Yentl." #3—227-9619. "Gorky Park." #4—226-6666. "Scarface."

796. **WESTPORT—POST—** 227-0500. "Terms of Endearment."

798. **WILTON—CINEMA—** 762-5678. "Rear Window."

## New Jersey

### (Area Code 201)
### Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Scarface." #2—"Terms of Endearment." #3—"Silkwood."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Jan. 19: "Sudden Impact." Beg. Jan. 20: "D.C. Cab." #2—Thru Jan. 19: "Warriors of the Wasteland."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Jan. 19: "To Be or Not to Be." #2—"Silkwood."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Mortuary." #2—"Angel." #3—"Terms of Endearment"; "Trading Places."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Scarface." #2—Thru Jan. 19: "Warriors of the Wasteland." #3—"Hot Dog. . .The Movie."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Sudden Impact." #2—"Mortuary." #3—"Uncommon Valor." #4—Program unavailable.

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Terms of Endearment." #2—"Scarface." #3—"To Be or Not to Be." #4—"D.C. Cab." #5—Program unavailable. #6—Program unavailable.

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Jan. 19: "Christine." Beg. Jan. 20: "D.C. Cab"; "Private School." #2—Program unavailable.

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Jan. 19: "Christine"; "Survivors." Beg. Jan. 20: "D.C. Cab"; "Psycho II."

### Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Return of the Jedi."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Terms of Endearment." #2—"Sudden Impact."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Jan. 19: "Yentl." Beg. Jan. 20: "Scandalous."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. "Angel"; "Fade to Black."

815. **IRVINGTON—CASTLE—** 372-9324. Thru Jan. 19: "Warriors of the Wasteland"; "X-tro." Beg. Jan. 20: "The Power."

817. **LIVINGSTON—COLONY—** 992-0800. Tent.: "Sudden Impact."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Rear Window."

819. **MILLBURN—RKO—** 376-0800. #1—"Scarface." #2—"Yentl."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Scarface." #2—Thru Jan. 19: "Gorky Park." Beg. Jan. 20: "Scandalous." #3—Thru Jan. 19: "Passion." Beg. Jan. 20: "La Balance."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru Jan. 19: "Warriors of the Wasteland." #2—"Christine." #3—"The Rescuers"; "Mickey's Christmas Carol."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Jan. 19: "Hot Dog. . .The Movie." #2—Thru Jan. 19: "Angel." #3—Thru Jan. 19: "Two of a Kind."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"Scarface." #2—"Hot Dog. . .The Movie." #3—"Uncommon Valor."

828. **VERONA—VERONA—** 239-0880. "The Big Chill."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Silkwood." #2—"To Be or Not to Be." #3—"Terms of Endearment."

### Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Jan. 19: "Educating Rita."

841. **CRANFORD—RKO—** 276-9120. #1—"The Big Chill." #2—"Angel."

842. **ELIZABETH—ELMORA—** 352-3483. "Educating Rita."

843. **ELIZABETH—LIBERTY—** 351-5140. #1—Thru Jan. 19: "Never Say Never Again." Beg. Jan. 20: "The Power." #2—Thru Jan. 19: "Warriors of the Wasteland"; "Alone in the Dark." Beg. Jan. 20: "Two of a Kind."

846. **LINDEN—TWIN—** 925-9787. #1—"Scarface." #2—Tent.: "Hot Dog. . .The Movie."

848. **ROSELLE PARK—PARK—** 245-0358. "Rear Window."

849. **SUMMIT—STRAND—** 273-3900. Thru Jan. 19 (tent.): "Gorky Park." Beg. Jan. 20 (tent.): "La Balance."

851. **UNION—FIVE POINTS—** 964-3466. "Sudden Impact."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Big Chill."

854. **UNION—RKO—** 686-4373. #1—"Silkwood." #2—"Terms of Endearment."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Yentl." #2—"Scarface." #3—"Hot Dog. . .The Movie."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Uncommon Valor." #2—Thru Jan. 19: "A Christmas Story." #3—Thru Jan. 19: "Return of the Jedi."

### Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. #1—"A Christmas Story." #2—"Scarface."

861. **CLOSTER—CLOSTER—** 768-8800. "Hot Dog. . .The Movie."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Scarface." #2—"Angel." #3—"Uncommon Valor." #4—"Mortuary."

863. **EMERSON—TOWN—** 261-1000. "Yentl."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Scarface." #2—Thru Jan. 19: "Mortuary." Beg. Jan. 20: "The Power."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Hot Dog. . .The Movie." #2—"Terms of Endearment."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Yentl." #2—"Sudden Impact."

868. **FORT LEE—SHARON—** 224-0202. "To Be or Not to Be."

873. **OAKLAND—TWIN—** 337-4478. #1—"Sudden Impact." #2—"The Big Chill."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Jan. 19: "Never Say Never Again." #2—Thru Jan. 19: "Educating Rita."

875. **PARAMUS—BERGEN MALL—** 845-4449. "The Right Stuff."

876. **PARAMUS—CINEMA 35—** 845-5070. "Scarface."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Jan. 19: "Warriors of the Wasteland"; "Alone in the Dark." Beg. Jan. 20: "The Power"; "X-tro."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Terms of Endearment." #2—"Two of a Kind." #3—"The Man Who Loved Women." #4—"Silkwood." #5—"Hot Dog. . .The Movie." #6—"Yentl." #7—"Uncommon Valor." #8—"To Be or Not to Be."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Program unavailable. #2—"Angel." #3—"Sudden Impact."

880. **RAMSEY—CINEMA—** 825-2090. Thru Jan. 19: "Hot Dog. . .The Movie."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Jan. 19: "The Big Chill." Beg. Jan. 20: "Never Say Never Again."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Angel." #2—"Terms of Endearment."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Jan. 19: "Never Say Never Again." #2—Thru Jan. 19: "Christine."

887. **TENAFLY—BERGEN—** 567-0004. Thru Jan. 19: "The Big Chill."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Educating Rita."

889. **WESTWOOD—PASCACK—** 664-3200. "Sudden Impact."

# Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

**MPAA RATING GUIDE**

| | |
|---|---|
| G: | General Audiences. All ages admitted. |
| PG: | Parental Guidance Suggested. Some material may not be suitable for children. |
| R: | Restricted. Under 17 requires accompanying parent or adult guardian. |
| X: | No one under 17 admitted. |

## New Films

★ New films recommended by *New York*'s critic.

**ANGEL**—(1hr., 34m.,'84) A teenage girl—an honor student at a private school by day and a Hollywood Boulevard prostitute by night—is stalked by a killer. With Cliff Gorman, Susan Tyrrell, Dick Shawn, Rory Calhoun, Donna Wilkes. Dir. Robert Vincent O'Neil. R. 33, 80, 97, 100, 103, 112, 118, 205, 215, 219, 222, 223, 234, 238, 300, 302, 402, 408, 410, 426, 447, 529, 531, 550, 554, 559, 567, 606, 616, 619, 640, 650, 658, 713, 726, 731, 733, 758, 804, 814, 825, 841, 862, 879, 883

**BACKSTAGE AT THE KIROV**—(1hr. 18m., '84) In Russian, Eng. voice-overs and subtitles. An unprecedented look backstage at the Kirov Ballet, the 200-year-old Leningrad company that launched the careers of Nijinsky, Balanchine, Baryshnikov and other world-renowned talents. With Altynai Assylmuratova. Dir. Derek Hart. 44

**BASILEUS QUARTET**—(1hr. 58m., '84) In French and Italian, Eng. subtitles. Reviewed in this issue. 86

**BERLIN ALEXANDERPLATZ**—('83) Fassbinder's epic fifteen-hour-and-21-minute TV mini-series is an adaptation of the classic novel by Alfred Döblin, published in 1929 and issued here, in translation by Eugene Jolas, in 1931. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie, with its heavily decadent Berlin-twenties atmosphere, is suffused in Fassbinder's peculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going. Yet the production is remarkable, especially Peer Rabin's music, a lacy, soft-textured mixture of period café songs, barely overheard Nazi anthems, and gently dissonant string themes. Starring the bearishly physical Günter Lamprecht as Franz. With Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. 3

**BIG CHILL, THE**—(1hr. 44m., '83) Plastic *weltschmerz*. A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. 6, 24, 38, 80, 97, 232, 236, 410, 413, 416, 422, 436, 438, 500, 513, 526, 530, 541, 545, 547, 548, 559, 567, 616, 643, 651, 655, 663, 731, 745, 789, 828, 841, 852, 873, 882, 887

**CAN SHE BAKE A CHERRY PIE?**—(1hr. 30m., '83) Another of Henry Jaglom's semi-improvised comic talkfests, this one not as good as the last, *Sitting Ducks*. Michael Emil returns, a balding, crotchety middle-aged girl-chaser with theories about everything, and he falls into an affair with Karen Black, a neurotic singer recovering from a busted-up marriage. The obsessive, incongruous jabber is meant to be awkwardly funny and charming, but most of the time it's just awkward. Much of the movie was shot in and around the Café Central on Amsterdam Avenue. 73

**CARMEN**—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. 55

**CHRISTINE**—(1hr. 56m., '83) Based on Stephen King's best-seller, the story of Christine, a 1958 Plymouth Fury whose standard equipment includes an evil, indestructable vengeance. With Keith Gordon, John Stockwell, Harry Dean Stanton. Dir. John Carpenter. R. 99, 220, 442, 443, 451, 503, 530, 549, 609, 616, 638, 639, 644, 660, 666, 808, 809, 822, 885

**CONFIDENTIALLY YOURS**—(1hr. 51m., '84) In French, Eng. subtitles. In this tribute to forties *film noir,* a girl friday becomes an amateur sleuth to clear her boss of murder charges. With Fanny Ardant, Jean-Louis Trintignant. Dir. François Truffaut. PG. 56

**CORRUPT**—(1hr. 39m., '84) A psychological thriller about four characters whose lives become linked through the murder of four narcotics police. With Harvey Keitel, John Lydon (a.k.a. Johnny Rotten), Sylvia Sidney. Dir. Roberto Faenza. R. 90

**D.C. CAB**—(1hr. 44m., '83) A comedy about Washington, D.C. cab drivers. With Mr. T, Gary Busey, Irene Cara. Dir. Joel Schumacher. R. 32, 58, 100, 115, 118, 215, 220, 237, 442, 443, 451, 503, 532, 541, 567, 609, 616, 639, 644, 655, 660, 801, 807, 808, 809

★ **DANTON**—(2hrs. 15m., '83) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. PG. 5

**DEEP IN THE HEART**—(1hr. 39m., '84) A tale of crime, passion and a woman's revenge, involving a young teacher from Boston who leaves a failing romance to take a job in Dallas, Texas. With Karen Young, Clayton Day. Dir. Tony Garnett. R. 58

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. 62

**EDUCATING RITA**—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. 20, 50, 213, 416, 504, 535, 547, 549, 552, 555, 660, 703, 720, 724, 731, 840, 842, 874, 888

**EL NORTE**—(2hrs. 19m., '84) In Spanish, Eng. subtitles. Reviewed in this issue. 60

**EXPERIENCE PREFERRED. . .BUT NOT ESSENTIAL**—(1hr. 20m., '83) Charming minor comedy, directed by Peter Duffell, about a meek female student (Elizabeth Edmonds) who spends the summer waiting tables at a Wales resort and learns some of the facts of life among the other waiters and waitresses. The picture is no more than a concentrated version of high-class British TV (a sort of "Downstairs, Downstairs"), but the anecdotes have just enough acid strength to lift them beyond gentility. A pleasant movie. PG. 16, 90, 723

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. 47

**GORKY PARK**—(2hrs. 8m., '83) A dud. In his exciting best-seller (same title), Martin Cruz Smith fascinated readers with the intracacies of Soviet police procedure and the complicated deductions of his hero, the noble, melancholy Chief Investigator Arkady Renko. Director Michael Apted, working in Helsinki, doesn't get enough Russian atmosphere going, and we're prevented from enjoying Renko by a slightly vague screenplay (by Dennis Potter) and by William Hurt's soulful, soft-edged performance. Struggling with a clipped British accent (all the Russians here talk like Brits), Hurt, large but weak-looking, leaves his sentences hanging in dead air. Without a strong protagonist to pull things together, the plot convolutions of this murder mystery may not make sense to the uninitiated. With Lee Marvin as a sinister American businessman, Brian Dennehy as a New York cop loose in Moscow, and Joanna Pacula, in a passionate performance, as the Russian girl who wants to emigrate. R. 14, 72, 85, 92, 202, 407, 408, 663, 708, 711, 735, 745, 775, 791, 795, 821, 849

**GOSPEL**—(1hr. 32m., '83) A live concert of some of gospel music's top performers filmed at the Paramount Theater in Oakland, California. With James Cleveland, Walter Hawkins and the Hawkins Family, The Mighty Clouds of Joy, The Clark Sisters, Shirley Caesar. Dir. David Leivick and Frederick A. Ritzenberg. 51

**HEAT AND DUST**—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. 76

**HOT DOG. . .THE MOVIE**—(1hr. 36m., '84) Fanatically devoted young skiers and their friends are the subject of this comedy. With David Naughton, Patrick Houser, Tracy N. Smith, Shannon Tweed. Dir. Peter Markle. R. 22, 37, 70, 83, 97, 104, 105, 112, 114, 118, 201, 203, 212, 225, 305, 401, 403, 407, 412, 414, 420, 426, 433, 447, 448, 500, 518, 531, 533, 551, 554, 567, 570, 573, 603, 616, 625, 626, 627, 629, 635, 642, 658, 702, 711, 716, 717, 722, 727, 733, 745, 746, 777, 779, 784, 791, 793, 805, 825, 827, 846, 857, 861, 866, 878, 880

**KAMILLA**—(1hr. 40m., '83) In Norwegian, Eng. subtitles. In post-World War II Norway, a seven-year-old girl helplessly witnesses the violent disintegration of her parents' marriage. Written, directed and starring Vibeke Lokkeberg. 86

**LA BALANCE**—(1hr. 42m., '83) In French, Eng. subtitles. The Paris cops, cynical to a man, strong-arm a couple of petty criminals in love—a sad-eyed pimp (Philippe Léotard) and a beautiful prostitute (Nathalie Baye, acting tough)—in order to get them to inform on a noxious Mr. Big (Maurice Ronet). Using a hand-held camera, the American-born director Bob Swaim shot much of the film in the relatively unfamiliar section of Belleville, a sort of Arab tenderloin with porno theaters and glittering couscous parlors. Swaim's strategy of roughening the texture of a routine *policier* must have impressed the French as the latest in authenticity—the film won numerous awards. Though exciting, tense, and violent, *La Balance* is basically conventional. With Richard Berry as the most intelligent of the cops. R. 16, 56, 821, 849

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. 6

**LOVELESS, THE**—(1hr. 24m., '84) A group of motorcycle bikers stop in a small town on their way to a race. With Willem Dafoe, Robert Gordon, Marin Kanter. Dir. Kathryn Bigelow and Monty Montgomery. R. 6

**MAN WHO LOVED WOMEN, THE**—(1hr. 58m., '83) Blake Edwards's remake of Truffaut's second-rate farce is so vaguely written and constructed that most moviegoers will probably sit through it wondering how they are supposed to respond. Is the hero—David Fowler (Burt Reynolds), a Los Angeles sculptor—meant to be a compulsive skirt chaser (like Truffaut's hero) or a sheepish, passive man who allows himself to be corralled by panting women? Reynolds, whose black, squared-off beard and heavy tan give him the appearance of a bouncer at a Sunset Strip sex club, plays the role first one way, then the other, and the movie never settles into a comic convention that makes sense. As Reynolds's psychoanalyst, Julie Andrews is dreadful (her scenes, earnestly written, stop the movie dead), but Kim Basinger does wonders with that old comic standby, the woman who enjoys making love in public places. R. 72, 92, 234, 407, 436, 521, 531, 550, 602, 617, 658, 664, 667, 708, 782, 878

**MICKEY'S CHRISTMAS CAROL**—(26m., '83) Walt Disney's animated adaptation of Charles Dickens's *A Christmas Carol,* with Mickey Mouse—not drawn for thirty years—as Bob Cratchit, Ebenezer Scrooge's overworked employee. Dir. Burny Mattinson. G. 42, 117, 300, 428, 501, 546, 613, 710, 822

**NEVER SAY NEVER AGAIN**—(2hrs. 9m., '83) Sean Connery returns as James Bond looking elegantly creased. Handsome lines have crept into his face, and he's been outfitted with a toupée of thinning grey hair—a distinguished-gentleman's toupée. Alas, the new rug doesn't work. Now that Connery has lost his slickness, his appearance no longer fits the lines he has to say. In recent years, he's gone way past the role of James Bond, yet writer Lorenzo Semple Jr. and director Irvin Kershner don't refashion the material to suit his distinction. Nor do they shape the material in a personal way. This Bond movie is a little too straight, and at times it seems like no more than a big, stupid, implausible action movie. On the good side, the Austrian actor Klaus Maria Brandauer, who has a face like the cleft side of a peach, brings a touch of absurdity to the role of the millionaire villain Largo. His accomplice in crime is the Nicaraguan-born ex-model Barbara Carrera, who carries out her executions in a veiled, glittery cocktail hat and red-lined black ruffles. She's the Lady Death of a thousand trash magazines made stunningly elegant. With Kim Basinger. PG. 32, 503, 513, 530, 535, 542, 612, 645, 666, 843, 874, 882, 885

**NICARAGUA: REPORT FROM THE FRONT**—(32m., '83) A documentary filmed on both sides of the confrontation in Nicaragua between Sandinistas and Somoza-loyalists. Dir. Deborah Shaffer and Thomas Sigel. 2

**NOSTALGHIA**—(2hrs. 10m., '83) In Italian, Eng. subtitles. The surreal fantasies and mystical yearnings of a Russian intellectual in contemporary Italy. Winner of the Grand Prix for Creative Cinema at the 1983 Cannes Film Festival. With Oleg Yankovsky, Domiziana Giordano, Erland Josephson. Dir. Andrei Tarkovsky. 86

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. 11, 781

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 88, 535

**RETURN OF THE JEDI**—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Dir. Richard Marquand. 666, 810, 858

**REUBEN, REUBEN**—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. 48

**RIDDLE OF THE SANDS, THE**—(1hr. 38m., '84) Based on the novel by Erskine Childers, an espionage thriller set on the high seas of turn-of-the-century Europe. With Michael York, Jenny Agutter, Simon MacCorkindale. Dir. Tony Maylam. 46, 413, 536, 632, 702

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. 32, 71, 418, 557, 633, 732, 875

**SCANDALOUS**—(1hr. 34m., '84) A television reporter becomes the victim of a farcical con game engineered by a master-of-disguise. With Robert Hays, John Gielgud, Pamela Stephenson. Dir. Rob Cohen. PG. 24, 33, 72, 92, 109, 206, 210, 212, 426, 447, 500, 533, 545, 550, 554, 573, 651, 663, 708, 711, 775, 791, 813, 821

**SCARFACE**—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather,* the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. 14, 30, 70, 82, 92, 98, 102, 109, 114, 118, 201, 206, 210, 212, 215, 220, 225, 237, 306, 401, 403, 407, 420, 422, 427, 439, 512, 518, 528, 533, 536, 567, 571, 573, 601, 616, 625, 634, 649, 653, 662, 705, 710, 714, 717, 732, 744, 773, 781, 795, 800, 805, 807, 819, 821, 827, 846, 857, 860, 862, 864, 876

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. 30, 74, 105, 211, 234, 303, 407, 412, 414, 424, 519, 528, 536, 540, 558, 566, 615, 632, 635, 637, 643, 649, 663, 700, 708, 714, 716, 719, 730, 748, 774, 782, 783, 800, 803, 830, 854, 878

**STAR 80**—(1hr. 44m., '83) A cold, bitter, disgusted, unilluminating account of the miserable career and ghastly death of *Playboy* centerfold Dorothy Stratten, who was murdered by her estranged husband, the small-time Vancouver hustler Paul Snider on August 14, 1980. Bob Fosse, who wrote the screenplay (adapting Teresa Carpenter's *Village Voice* cover story, "Death of a Playmate") as well as directed, hasn't dug into the subject. He just recreates the surface of it. As he tells it, the world of topless bars, photo studios and *Playboy* mansion parties is not only cheap, it's lacking in vitality and simple *interest.* These people are beneath him, and they're supposed to be beneath us too. But that kind of disdain is self-defeating for a dramatist. Eric Roberts, trying too hard as Snider, opens his mouth wide and speaks every line in a clogged, slowed-down voice—it's as if thick soup had been poured over the syllables. Some of Snider's desperation comes through, but the performance is monotonous. And Mariel Hemingway is also monotonous as Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. With Cliff Robertson as Hugh Hefner, and Roger Rees, in a completely neutral performance, as a young director (i.e., Peter Bogdanovich). R. **62**

**SUDDEN IMPACT**—(1hr. 55m., '83) The fourth of Clint Eastwood's "Dirty Harry" cop movies is well-directed (by Eastwood himself) and quite crazy. Morose, sensational, filled to the brim with the depressing sadness of sadism, *Sudden Impact* is a grim parable about a country in which the criminal-justice system has failed and only a few bold individuals—avengers—keep morality alive. Everywhere Dirty Harry Callahan goes he runs into criminals—and kills them. He also runs into a lady painter (Sondra Locke) who produces canvases of howling Edvard Munch anguish. The artist runs down the men who raped her and her sister a decade earlier; she shoots them in the groin, and then shoots them in the head. She takes, as it were, an eye and an ear for an eye. A small-scale death squad, Clint and Sondra uphold American civilization by killing people. Yet, gruesome as it is, the movie is often exciting. Eastwood has a talent for stiff, pulp-filmmaking violence—the lurid excitement of chases and gunfire at night. R. **21, 37, 58, 83, 92, 98, 111, 117, 118, 201, 219, 225, 305, 307, 401, 402, 406, 411, 420, 428, 439, 512, 519, 523, 529, 541, 561, 567, 606, 616, 632, 642, 648, 653, 668, 702, 714, 719, 727, 747, 777, 779, 784, 789, 791, 793, 801, 806, 811, 817, 851, 867, 873, 879, 889**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **23, 31, 60, 104, 112, 113, 118, 205, 210, 220, 223, 303, 411, 419, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 664, 701, 708, 715, 719, 722, 732, 746, 751, 774, 778, 782, 796, 800, 804, 807, 811, 830, 854, 866, 878, 883**

**TO BE OR NOT TO BE**—(1hr. 47m., '83) A pleasant but rather pointless remake of Ernst Lubitsch's 1942 comedy. Mel Brooks and Anne Bancroft, acting together for the first time, take on the roles originally played by Jack Benny and Carole Lombard, and although Bancroft, looking smashing in silver lamé, is wonderfully sexy and demonstrates ample comic style, Brooks shouts his lines in virtually every scene like a vaudeville comedian. This farce about a theater troupe in occupied Warsaw that saves itself and the Polish underground from the Nazis by impersonating SS officers shocked some people in 1942 with its insouciant humor, but at least the satirical jokes made sense as an expression of Lubitsch's ruefully civilized view. Forty-one years later, the Nazis, more horrible than Lubitsch could have known, have become standard theatrical-cinematic properties, and so this remake seems both a whimsical irrelevance and another dispensible bit of exploitation. The best moment: Brooks and Bancroft singing "Sweet Georgia Brown" in pidgin Polish. Directed by Alan Johnson, who had choreographed some of the song-and-dance numbers in Brooks's earlier movies. With Tim Matheson as the gallant Polish flyer. PG. **24, 32, 54, 109, 115, 201, 203, 211, 234, 306, 403, 407, 411, 418, 422, 512, 517, 523, 541, 558, 561, 566, 602, 617, 621, 632, 640, 651, 710, 719, 728, 732, 747, 752, 775, 792, 795, 803, 807, 830, 868, 878**

**TWO OF A KIND**—(1hr. 30m., '83) The Supreme Being will annihilate mankind unless two young lovers perform great sacrifices for each other. With John Travolta, Olivia Newton-John, Charles Durning, Oliver Reed, Beatrice Straight, Scatman Crothers. Dir. John Herzfeld. PG. **32, 202, 513, 531, 566, 754, 773, 825, 843, 878**

**UNCOMMON VALOR**—(1hr. 45m., '83) Childish but undeniably stirring right-wing fantasy. A retired army colonel (Gene Hackman, and better than ever), convinced that his son is being held captive in a prison camp in Laos, organizes the boy's old Army unit into a team, leads it through the jungle to the camp, and liberates the Americans. Similar to Lieutenant Colonel Bo Gritz's actual foray into Laos (which ended in disaster), this story is a fantasy not only of liberating American war prisoners but of fighting that war over again—the *right* way this time—and thereby redeeming America's lost honor. The movie has the clichés of the genre, but also more heart and a more bitter edge than a rambunctious bash like *The Dirty Dozen.* Featuring an amusing "guest appearance" by boxer Randall "Tex" Cobb as a mystical druggie-biker vet who pulls himself together to fight one more time. Deftly directed by Ted Kotcheff. R. **24, 26, 35, 38, 44, 76, 109, 111, 112, 118, 205, 231, 304, 407, 412, 422, 529, 554, 561, 567, 570, 603, 616, 625, 628, 663, 664, 700, 714, 735, 755, 780, 785, 790, 806, 827, 858, 862, 878**

**WHEN THE MOUNTAINS TREMBLE**—(1hr. 23m., '83) In Spanish, Eng. subtitles. A documentary about the life of a Guatemalan peasant family told as a story in dramatic form. Dir. Pamela Yates and Thomas Sigel. **2**

**WILD STYLE**—(1hr. 22m., '83) A reporter (Patti Astor) doing a story for a downtown magazine and a graffiti artist (George "Lee" Quiñones) searching for self-expression serve as the basic framework for this exuberant tour of the graffiti, rap-music, and break-dancing culture of the South Bronx. The movie, which, at its best, is a kind of ecstatic rap musical, with groups of teenagers hassling each other in cadenced jive, exhibits both the strengths and weaknesses of the democratic approach. Everyone in the neighborhood gets a chance to perform (and some of the break dancing is spectacular), with disastrous results for the movie's continuity and momentum. Still, it's exciting stuff. Dir. Charlie Ahearn. **38, 117, 237**

★**YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. **45, 118, 206, 210, 212, 213, 225, 235, 308, 403, 423, 450, 523, 533, 541, 562, 567, 604, 616, 621, 625, 648, 705, 709, 717, 730, 756, 774, 792, 793, 795, 813, 819, 857, 863, 867, 878**

**ZIGGY STARDUST AND THE SPIDERS FROM MARS**—(1hr. 31m., '83) A concert filmed in 1973 of David Bowie appearing for the last time as the glitter character Ziggy Stardust. Dir. D.A. Pennebaker. PG. **7, 93**

## Revivals

**AROUND THE WORLD IN 80 DAYS**—(2hrs. 56m., '56) Mike Todd's large-scale entertainment, based on the Jules Verne novel, has a mid-fifties dullness about it. David Niven and Cantinflas are charming, but the cameo performances by famous stars (Frank Sinatra as an Old West piano player, for instance) grow tiresome, and the spectacle lacks eccentric flair. Dir. Michael Anderson. G. **89**

**BATTLE OF ALGIERS, THE**—(2hrs., '67) In French and Arabic, Eng. subtitles. The thrilling, award-winning drama of the Algerian war, prepared from actual documents and eyewitness accounts with a script by director Gillo Pontecorvo and Franco Solinas, set in Casbah locations. **9**

**MAN WHO KNEW TOO MUCH (1934), THE**—(1hr. 34m.) Alfred Hitchcock's first great commercial success concerns a couple whose daughter is kidnapped by a gang of political assassins. It's still exciting today, and generally preferred to Hitchcock's 1956 remake. With Peter Lorre and Leslie Banks. **10, 96**

**REAR WINDOW**—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. **16, 97, 236, 513, 534, 574, 636, 798, 818, 848**

**RESCUERS, THE**—(1hr. 17., '77) Walt Disney's animated feature about two mice out to save a kidnapped orphan from the evil clutches of Madame Medusa. With the voices of Bob Newhart, Geraldine Page, Eva Gabor. Dir. Wolfgang Reitherman, John Lounsbery and Art Stevens. G. **42, 117, 300, 428, 501, 546, 613, 710, 822**

**SHOP AROUND THE CORNER, THE**—(1hr. 30m., '40) Margaret Sullavan and James Stewart are comic and touching in this story of two shop assistants who bicker all day, then go home to write love letters to their anonymous pen pals, without realizing. . .you know. All the other parts are exquisitely cast and played as well, including Joseph Schildkraut as the philandering salesman and Frank Morgan as the cuckolded shop owner. A more *gemutlich* and sentimental Lubitsch film than most, but with plenty of deft humor as well. **10**

**SLAVE OF LOVE, A**—(1hr. 34m., '78) In Russian, Eng. subtitles. It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. The film takes too long to come to a boil, but it is worth the wait. **9**

**SMILES OF A SUMMER NIGHT**—(1hr. 48m., '57) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere, and only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck and Gunnar Bjornstrand. **13, 96**

**TAXI ZUM KLO**—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John,* and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay nightworld. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a bouyant journal of good times, a record of acts, not ideas or sentiments. **5**

**VERTIGO**—(2hrs., '58) Obsessive, morose, heavy with "themes" and symbols, this elaborate and lugubrious thriller is Hitchcock's most consciously artful work. It's not as witty or as likable as *Strangers on a Train* or *Rear Window,* but some of it is truly impassioned—a rarity in Hitchcock. James Stewart is the ex-police detective suffering from the fear of heights, and Kim Novak is the high-class woman he tails and falls in love with. The sensual Novak, inept but touching, also plays Judy, the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. Screenplay by Samuel Taylor. PG. **16, 57, 88**

**WUTHERING HEIGHTS (1954)**—(1hr. 30m.) In Spanish, Eng. subtitles. Luis Buñuel's version, made in Mexico, with Wagner's *Tristan und Isolde* on the soundtrack, is a good deal more passionate than the flossy 1939 Wyler version. Buñuel sets Emily Brontë's novel on a Mexican ranch, and the hot-blooded types fling each other around a great deal. No great psychological depths are sounded, but the cruelty is vivid, the imagery dark and obsessive. With Irasema Dilian and Jorge Mistral. At the Public Theater (See *Museums, Societies, Etc.*).

# THEATER

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## Broadway

### Previews and Openings

### Monday, January 16

**THE RINK**—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. Previews now prior to a 2/9 opening. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck Theater,** 302 W. 45th (246-6363). 2 hrs. (without intermission). All major credit cards.

### Tuesday, January 17

**JAN MCKELLEN ACTING SHAKESPEARE**—A one-man show celebrating the life and times of the world's greatest playwright. Previews 1/17 at 8, 1/18 at 2 & 8; opens 1/19. Tues.-Thurs. at 8, Wed. at 2, $18-$20; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $20-$22.50. Balcony seats all perf. $10. **Ritz Theater,** 219 W. 48th (664-1290). All major credit cards.

### Tuesday, January 24

**OPEN ADMISSIONS**—Shirley Lauro's play focusing on a middle-aged white teacher and her conflict with a black City College student; directed by Elinor Renfield. With Calvin Levels, Marilyn Rockafellow, Kevin Tighe, Sloan Shelton, Nan-Lynn Nelson, and Una Kim. Previews start 1/24 prior to a 1/29 opening. All previews are $10-$22.50. After opening: Tues.-Sat. at 8, $10-$30; mats. Wed. & Sat. at 2, Sun. at 3, $10-$27.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs. All major credit cards.

### Now Playing

**AMERICAN BUFFALO**—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. With J.J. Johnston and Bruce MacVittie. Tues.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 2/4. **Booth,** 222 W. 45th St. (239-6200). 1 hr., 50 mins. Credit cards.

**BABY**—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

**BRIGHTON BEACH MEMOIRS**—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. As of 1/31, play switches to a Tues.-Sun. schedule with mats. Wed. & Sat. at 2, Sun. at 3. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

**LA CAGE AUX FOLLES**—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

**CARMEN**—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

**CATS**—*The London musical, with a cast of 23 American* "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

**A CHORUS LINE**—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

**DOONESBURY**—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Trudeau proves himself an effortlessly clever lyricist, using nicely double-edged humor. And Levy has directed deftly, resourcefully building pyramids of comic detail upon detail. Laura Dean's enchanting Boopsie almost steals the show. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

**DREAMGIRLS**—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

**42ND STREET**—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

**THE GLASS MENAGERIE**—Jessica Tandy, Amanda Plummer, John Heard, and Bruce Davison in a revival of Tennessee Williams's play; directed by John Dexter. Stay tuned to Ms Tandy and you'll get enough greatness to last you a lifetime. Extremely good, too, is Heard's gentleman caller. Tues.-Thurs. at 8, $20.50-$29.50; Fri. at 8, $27-$35; Sat. at 8, $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 & Sun. at 3, $24.50-$32.50. **Eugene O'Neill Theater,** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All major credit cards.

**HEARTBREAK HOUSE**—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Miner, Bill Moor, and William Prince; directed by Anthony Page. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all seats $32.50 exc. Fri. & Sat. which are $35. So superior a play in a nugatory season mustn't be shunned. It's Shaw's masterwork. **Circle in the Square,** 1633 Bdway (581-0720). 2 hrs., 35 mins. All major credit cards.

**MY ONE AND ONLY**—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

**'NIGHT, MOTHER**—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

**NINE**—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. (Thru 2/11, orchestra & front mezz. tickets are $29.50 **IF** bought 24 hours in advance.) **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

**NOISES OFF**—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. All major credit cards.

**OH! CALCUTTA!**—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

**ON YOUR TOES**—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, George de la Pena, Christine Andreas. (1/17-29, Valentina and Leonid Koslov replace Panova and de la Pena.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

**THE REAL THING**—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher and Vyto Ruginis. Tues.-Sat. at 8, Sat. at 2, $25-$30; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

**THE TAP DANCE KID**—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

**TORCH SONG TRILOGY**—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Paul Joynt, Diane Tarleton, Susan Edwards, and Christopher Collett complete the cast; directed by Peter Pope. Harvey Fierstein, himself, takes over the lead role from Jonathan Hadary, and Court Miller replaces Jared Martin, thru 1/28 (evenings only). **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. Major credit cards. ● ●

**ZORBA**—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. (Thru 1/29, Vivian Blaine replaces vacationing Lila Kedrova.) **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

## Off Broadway

**AND A NIGHTINGALE SANG**—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

**A BACKER'S AUDITION**—Musical conceived by Martin Charnin, Douglas Bernstein, and Denis Markell about a first-time producer who is looking for three million bucks to put on a musical entitled *Raggedy Romeo.* Book/music/lyrics by Bernstein & Markell; directed by Charnin. With Barbara Barrie, Nicholas Woodeson, William Roy, Scott Robertson, Douglas Bernstein, Mary D'Arcy, William Fagerbakke, and Dana Vance. Thru 1/29. **Manhattan Theater Club,** 321 E. 73rd St. (472-0600).

**BECKETT'S PLAYS**—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

**BREAKFAST CONVERSATIONS IN MIAMI**—Reinhard Lettau's political comedy about retired Latin American dictators and generals living at ease *in a warm safe haven; directed by Gordon Edelstein.* Mon. & Tues. at 8, Fri. at 6, Sun. at 5:30, Tues. at 2, Sat. at 4:30, Sun. at 1; $15. **American Place Theater** (subplot Cafe), 111 W. 46th (247-0393).

**DO LORD REMEMBER ME**—James de Jongh's great play, a proud testimonial to the black and human spirit, based on verbatim interviews with former slaves in 1936; directed by Regge Life. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $15-$18; thru 2/19. **American Place Theater,** 111 W. 46th St. (247-0393).

**THE FANTASTICKS**—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

**FOOL FOR LOVE**—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Kathy Baker and Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

**FULL HOOKUP**—Drama, by Conrad Bishop and Elizabeth Fuller, about the fact and fiction surrounding a crime of passion in a midwest trailer park; directed by Marshall W. Mason. Tues.-Sat. at 8, Sun. at 3 & 7, Sat. at 2; $20-$22.50; thru 1/22. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

**GETTING ALONG FAMOUSLY**—Michael Jacobs's comedy about a novelist who decides to become a serious writer to the dismay of his family and friends; directed by Joan Darling. With Tom Aldredge, Beverly Nero, and Ted Flicker. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; thru 2/19. **Hudson Guild,** 441 W. 26th (760-9810).

**THE HUMAN COMEDY**—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/4. **Public/Anspacher,** 425 Lafayette St. (598-7105).

**ISN'T IT ROMANTIC**—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

**THE KILLING OF SISTER GEORGE**—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/18. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

**LITTLE SHOP OF HORRORS**—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

**MASS APPEAL**—E. G. Marshall stars in a revival of Bill C. Davis's play about the confrontration of a young seminarian and an older priest concerning changes in the church; directed by Austin Pendleton. With Scott Burkholder. 1/17-21, 24-28 at 8, 1/22 at 5; $8. **York Theater,** 2 E. 90th (534-5366).

**THE MASSES ARE ASSES**—Pedro Pietro's play about an eccentric New York couple (Ivonne Coll and Alex Colon); directed by Alba Oms. Wed.-Fri. at 7:30 (in English); Sat. & Sun. at 2:30 & 7:30 (in Spanish); $7. **47th St. Theater,** 304 W. 47th (354-1293).

**OLD TIMES**—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; $24-$28; thru 3/18. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

**PAINTING CHURCHES**—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

**SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU**—Patricia Gage stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Thru 1/29. Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

**TRUE WEST**—Dennis Quaid and Randy Quaid co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

## Theater Companies

**AMERICAN FOLK THEATER**—Leslie Lee's *Willie,* a sequel to the *First Breeze of Summer,* about a young black lab technician who breaks away from religion and family to develop his talents as a writer; directed by Robert Maitland. Wed.-Sat. at 8, Sun. at 3; thru 1/29; $8. **Actors and Directors Theater,** 410 W. 42nd (594-2370).

**AMERICAN JEWISH THEATER**—In the Studio Theater, John Van Druten's *I Am a Camera,* based upon Christopher Isherwood's *The Berlin Stories;* directed by Geoffrey Sherman. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 1/22. **92nd St. Y,** 92nd & Lexington (427-6000).

**AMERICAN SHAKESPEARE REPERTORY**—Shakespeare's *A Midsummer Night's Dream, Hamlet,* and *The Life of Henry V,* plus Paul Rubin's *Sodom and Gorilla (The Monkey Trial Musical),* in rotation; $7.50. Call theater for specifics. Thurs.-Sat. at 8, Sun. at 3; thru 1/29. **Theatre 22,** 54 W. 22nd St. (307-5888).

**CHICAGO CITY LIMITS**—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

**CITY STAGE COMPANY**—*Hamlet.* Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$15; thru January. **CSC,** 136 E. 13th St. (677-4210).

**EQUITY LIBRARY THEATRE**—*Red, Hot, and Blue, revival of the model thirties musical* by Cole Porter, book by Howard Lindsay and Russel Crouse; directed by Christopher Catt. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/18. **Equity Library Theater,** 310 Riverside Drive (663-2028).

**FIRST AMENDMENT COMEDY THEATRE**—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

**4TH WALL REPERTORY**—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

**JEAN COCTEAU REPERTORY**—Robert Patrick's *Judas,* about events between the death of John the Baptist and the death of Jesus; thru 1/22. George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 3/1. Shakespeare's *King John,* about a weak and treacherous king; thru 3/4. Tickets are $8.50. Call theater for specifics. **Jean Cocteau Theater,** 330 Bowery (677-0060).

**THE LIVING THEATRE**—Julian Beck and Judith Malina and their experimental troupe present *The Archaeology of Sleep, The Yellow Methuselah,* and *The One and the Many,* in repertory. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20 & $25; 1/17-2/26. **Joyce Theater,** 175 Eighth Ave. (242-0800).

**LA MAMA ETC**—John Jesurun's *Dog's Eye View,* a multi-media performance set on a wagon train in 1867; directed by the author, with a cast of ten; Wed.-Sun. at 9; $6 & $8; thru 1/29. Also: Gina Wendkos's *Boys' Breath,* an examination of physical abuse through the eyes of a stereotypical child; with a cast of fourteen; choreography by Lynne Taylor-Corbett; music by Jim Farmer and Mitchell Froom; Thurs. thru Sun. at 8; $10; 1/19-22. **Cabaret:** Andre de Shields at 11 p.m., 1/19-2/4. **La Mama,** ETC., 74 A E. 4th St. (475-7710).

**MANHATTAN PUNCH LINE**—Revival of *June Moon,* by George Kaufman and Ring Larder, showbiz comedy about Tin Pan Alley. Wed.-Sun. at 8, Sat. & Sun. at 3; $12-$15. **Theater,** 410 W. 42nd (279-4200).

**MANHATTAN REPERTORY**—A revival of Anouilh's *Antigone,* an adaptation of the Sophocles classic; directed by Richard Schiff. Sat.-Wed. at 8, Sun. at 3 & 7; $6; thru 1/21. **Cubiculo,** 414 W. 51st (265-2138).

**MANHATTAN THEATRE CLUB**—Lee Kalcheim's *Friends,* about two college buddies who can't seem to cope with success. Tues.-Sun. at 8, Sat. & Sun. at 2; $22-$24; thru 1/22. **Theater,** 321 E. 73rd (472-0600).

**THE MIRROR THEATER**—Susan Glaspell's *Inheritors* alternates in repertory with Clifford Odets's *Paradise Lost;* both directed by John Strasberg. The company features Geraldine Page, Mason Adams, Maxwell Caufield, and Juliet Mills. Phone for ticket information and performance schedule. **The Mirror Stage,** 320 W. 46th (279-4200).

**PRODUCTION COMPANY**—Robin Swicord's *Criminal Minds,* a comedy set in the miniature golf course of a deserted Florida resort where two escaped convicts and a young woman plan a "perfect crime;" directed by David Trainer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $15; thru 2/12. **Production Company,** 15 W. 28th St. (686-1470).

**RAVEN PRODUCTION COMPANY**—Maxim Mazumdar plays the title role in Shakespeare's *King Lear.* Wed.-Mon. at 8, Sun. at 3; $8, $10; thru 2/5. **Park Royale Theater,** 23 W. 73rd (724-2800).

**REPERTORIO ESPANOL**—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

**RIDICULOUS THEATRICAL COMPANY**—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

**ROYAL COURT REP**—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *It's Against the Law,* Fri. & Sat. at 8, Sun. at 3; *An Evening of One-Acters:* John Guare's *The Loveliest Afternoon of the Year,* Robert Perring's *Reunion.* Sun. at 7:30, Mon. & Wed. at 8, Tues. at 6 & 8. **Theater,** 301 W. 55th (997-9582).

**THE 13TH STREET THEATER**—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

**WEST SIDE REPERTORY**—Oscar Wilde's *The Importance of Being Earnest,* directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12; $6. **Westside Theater,** 252 W. 81st (666-3521).

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# THEATER

## Off Broadway

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**ADAM'S PRIME RIB AT WORK**—Eccentric Circles Theatre presents 14 premieres of one-act plays written and directed by women in a festival running Sun.-Wed. at 7:30; $8; in single and double bills; 1/22-2/29. Phone theater for details. **18th St. Playhouse,** 145 W. 18th St. (564-3798).

**AND BABY MAKES SEVEN**—Vi Bremen's play about three friends faced with the impending arrival of a new baby; directed by Paula Vogel. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 1/29. **18th St. Playhouse,** 145 W. 18th St. (252-4509).

**AND THE BEAT GOES ON**—Musical revue creating a variety of styles from the era that saw pop music blossom; from folk to funk. Performed by a company of eight singers, backed by a rhythm section, directed by Michael O'Flaherty; conceived by O'Flaherty and Peter Gloo. Fri. at 10:30; Sat. at 8 & 10:30. **The Silver Lining,** 349 W. 46th (245-5100).

**THE ASSISTANT WARDEN—A MURDER OF MANNERS**—Bruce Pribram's play about a small experimental prison whose inmates have had their memories erased; directed by Richard Lichte. Call for details. $6. **American Renaissance,** 112 Charleton St. (581-6470).

**THE BARBER OF SEVILLE**—The play—not the opera!—first of Beaumarchais's comic trilogy that spawned the Figaro operas; directed by Jerry Roth. Thurs.-Sun. at 8; $6; thru 2/5. **Classic Theatre,** 114 W. 14th St. (242-3900).

**THE BEDSITTING ROOM**—British comedy by John Antrobus and Spike Milligan dealing with post-nuclear holocaust life. Wed.-Sun. at 8; $6; 1/18-2/4. **Inroads,** 150 Mercer St. (226-6622).

**BITTERSUITE** — Musical by Mike Champagne and Elliot Weiss, about the eighties celebrated through music and lyrics; directed by Burt Michaels. Wed.-Sat. at 8, Sun. at 3; $8; 1/20-2/12. Quaigh (in the Hotel Diplomat), 108 W. 43rd (221-9088).

**LA BREA TARPITS**—Alan Gross's comedy of love and divorce; directed by Stephen Zuckerman; with Roxanne Hart and Peter Riegert. Wed.-Sat. at 8, Sun. at 3 & 7:30; $18; thru 2/5. **WPA Theater,** 138 Fifth Ave. (206-0523).

**CECILE**—*Or the School for Fathers.* Jean Anouilh's comedy (one-acter, one hour long). Free admission; Mon.-Fri. at 12:15 p.m. 1/23-2/3; free coffee (bring your lunch). **Quaigh's Lunchtime Theater,** mezzanine, in the Diplomat Hotel, 108 W. 43rd (221-9088).

**DADADADADADA**—James Larson's musical about the birth of the dada movement, dealing with Hugo Ball, Emmy Hennings, and Tristan Tzara; directed by Venetia Reece. Thurs.-Sun. at 8; $5; thru 1/29. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

**DINAH, QUEEN OF BLUES**—Musical by Ernest McCarty and Sasha Dalton celebrating the singer Dinah Washington; directed by Woodie King, Jr. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

**THE DOCTOR IN SPITE OF HIMSELF**—Moliere's comedy; directed by Lance Rettig. Thru 1/22. Phone for details. **Greek Orthodox Church,** 302 W. 91st (877-4904).

**DR. SELAVY'S MAGIC THEATRE**—Music-theatre work by Stanley Silverman, directed by Richard Foreman, lyrics by Tom Hendry, presenting the modern world as a madhouse. Tues.-Thurs. at 8, Wed. at 2, Fri. & Sat. at 7 & 10; $15-$20; 1/24-2/18. **St. Clement's,** 423 W. 46th (582-1978).

**AN EVENING WITH CHARLES BUSCH**—A one-man show with several new pieces, as well as his one-man murder mystery, After You've Gone. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $8; thru February. **Shandol Theater,** 137 W. 22nd (869-3981).

**FIFTIES, SIXTIES, SEVENTIES, EIGHTIES**—Robert Patrick's play dealing with the changing gay lifestyle over the last four decades; directed by Billy Cunningham. Fri. at 8, Sat. at 7 & 10, Sun. at 7; thru 1/29; $8. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

**FLESH, FLASH & FRANK HARRIS**—Paul Stephen Lim's drama based on the life of Frank Harris; directed by Judith Joseph. Sun. at 3 & 7:30; Wed., Thurs., Fri., Sat. & Mon. at 8; $10, $12; from 1/20. **Shelter West,** upstairs, 189 Second Ave. (673-6341)

**FRENCH TOAST**—An adaptation of Sardou's romantic farce about divorce reform, *Divorcons,* directed by Robert O'Rourke. Mon. at 7, Wed.-Sat. at 8, Sun. at 3 & 7; $6; 1/22-29. **TOMI Terrace,** 23 W. 73rd (799-9282).

**A FUNNY THING HAPPENED ON THE WAY TO THE FORUM**—Revival of the Tony Award-winning musical comedy, with book by Burt Shevelove and Larry Gelbart, music and lyrics by Stephen Sondheim; directed by Walter Bobbie. Wed.-Sat. at 8, Sat. & Sun. at 3; $8-10; 1/19-2/5. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

**LA FAMILIA DE JUSTO MALGENIO**—*(Justo Malgenio's Family).* A comdey by Isabel Cuchi Coll; directed by Sonny Falu. Fri. & Sat. at 8, Sun. at 7; $5; thru 2/5. **IATI,** 9 E. 16th St. (242-9861).

**GREEK FIRE**—Roderick Mason Faber's drama takes place during the seven years of the recent dictatorship in Greece and is about a husband and wife who are prisoners in exile on a remote Greek island. Thurs.-Sun. at 8; 1/19-2/5. **Theater for the New City,** 162 Second Ave. (254-1109).

**HARD TO BE A JEW**—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

**HEARTFELT ODDS**—John Dean Sanders's play focusing on sexuality, commitment, passion, and the choices they evoke; directed by David McGehean. 1/20-22, 26-28 at 8 (Sun. at 7); $6. **Theatre Off Park,** 28 E. 35th (924-0077).

**THE HOLY TERRORS**—*Les Enfants Terribles.* Jean Cocteau's story of an orphan brother and sister who create a potent world of games; directed by David Kronick. Wed.-Sun. at 8; $8; thru 2/5. **The Ohio Theater,** 59 Greene St. (219-2450).

**HOORAY FOR WHAT**—Medicine Show in a revival of the 1937 musical by Harold Arlen, E.Y. Harburg, Howard Lindsay, and Russel Crouse. Thurs.-Sat. at 8, Sun. at 3; $6-$8; thru 2/5. **Medicine Show,** 6 W. 18th (255-4991).

**I JUST LOVE YOU, HARRY SMYTHE THE THIRD**—Ken Charles's play dealing with gays as just people; directed by Ric Russell. Thurs.-Sat. at 8; thru 1/28. **Cash Performance Space,** 10 E. 18th (279-4200).

**THE IMMIGRANT**—Jim Sheridan's play is a comedy dealing with bureaucracy, red tape, and the inanities that immigrants must overcome to gain citizenship. With J. Bentley Campbell and Chuck Portz. Wed.-Sat. at 8, Sun. at 3; $8 & $10; thru February. **Irish Arts Centre,** 553 W. 51st (757-3318).

**JUDITH**—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; $7. **Theater Eleven,** 16 W. 22nd (475-4975).

**KAREER SUICIDE**—*A Frothy Backstage Musical:* Steven Holt's play about show business on heaven and earth, with Crystal Field, and the pop-rock group Stephen Holt and the Boys. Thurs.-Sun. at 10; $4; 1/19-2/5. **Theater for the New City,** 162 Second Ave. (254-1109).

**MAMMA I WANT TO SING**—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. $13-$18; call theater for dates and details. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

**MRS. WARREN'S PROFESSION**—George Bernard Shaw's feminist comedy stars Martha Schlamme in the title role as a woman grown rich as the proprietress of a chain of brothels; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 2/12. **Meat and Potatoes,** 306 W. 38th St., 4th floor (564-3293).

**PAHOKEE BEACH**—Leo Rost's musical tells of a 50-year-old lifeguard worrying about his age; with Ted Farlow, Nancy Deering, Sylvia Davis, Joe Mulligan. Tues.-Sat. at 8, Sun. at 3; $5. **Playhouse 46,** 423 W. 46th (245-3829).

**SAPPHO AND APHRODITE**—Karen Malpede's play fusing the ancient and the avant-garde; directed by Lois Weaver, music by Roberta Kosse. Wed.-Fri. at 8, Sat. at 5 & 8:30, Sun. at 3 & 7; $12-$15. **Perry St. Theater,** 31 Perry St. (255-9186).

**SARITA**—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. From 1/18; $10, $12. **INTAR,** 420 W. 42nd (279-4200).

**SERIOUS BIZNESS**—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Thurs. at 8; Fri. & Sat. at 8:30 & 11; Wed. at 5:30; $10-$16. **O'Neal's,** 147 W. 43rd (764-6200).

**STAR CROSSED LOVERS**—A musical by Raymond Taras Knehnetsky, Milo Adamo, and Richard Haase, based on *Romeo and Juliet;* directed by Word Baker. Tues.-Sun. at 8; mats $6; thru 1/18. **Westbeth Theater,** 151 Bank St. (691-2272).

**THE WEDDING**—Chekhov's play, directed by Norman Taffell. Fri. & Sat. at 8, Sun. at 3; $5; thru 1/29. **Common Ground,** 29 Wooster St. (924-0077).

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**NEW YORK TICKET SERVICE**
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

# ART

## Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

### SOLOS

### 57th Street

**LUIS CURZ AZACETA**—Brutal color, expressionist terror in acrylics, thru 2/2. Frumkin, 50 W. 57th (757-6655).

**WILL BARNET/SIR DAVID YOUNG CAMERON** Figural shapes in lithos, serigraphs, aquatints/Etchings of Scottish landscape, exotic locals. Thru 1/31. Kennedy, 40 W.57th (541-9600).

**CHARLES CLOUGH**—60 small works, basis for photographically enlarged murals, thru 2/4. Adler, 37 W.57th (980-9696).

**ANDRZEJ CZECZOT**—Acrid social comment in small paintings, drawings, graphics from Poland, thru 1/25. Sumers, 50 W. 57th (541-8334).

**MARCIA DALBY**—Football players, divers in wire mesh covered with nylon netting and sized in paste, thru 1/28. Wolf, 30 W. 57th (586-8432). Mon.-Sat. 10-6.

**WILLEM DE KOONING**—Selected paintings from 1969 to 1982, thru 1/27. Galerie Maeght, 9 W. 57th (371-9077). Mon.-Fri. 10-5:30.

**EMLEN ETTING**—Still lifes, sunscapes, abstractions, from the past 50 years, thru 2/4. Midtown, 11 E.57th (758-1900).

**JOHN HARDY**—"Diver Series-The Edge," thru 2/4. Armstrong, 50 W.57th (582-8581).

**GRACE HARTIGAN**—Great queens and empresses in oils, thru 2/4. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

**KANDINSKY**—Paintings, drawings and gouaches from the Russian and German years, thru 2/11. del Re, 41 E. 57th (688-1843).

**DEBORAH KASS**—Landscapes, thru 1/28. Baskerville—Watson, 24 W. 57th (582-0058).

**PAUL LINFANTE**—Realist still life in pastels, thru 1/31. Kornblee, 20 W. 57th (586-1178).

**MICHAEL LOOMIS/WILBUR STREECH**—The countryside in works on paper and on canvas. Thru 2/18. Lumbard, 38 E. 57th (421-3494).

**KEVIN MACDONALD**—Paintings and drawings/Aptekar, Kelly, Lewis. Thru 2/8. Deutsch, 20 W. 57th (765-4722).

**RONALD MARKMAN/DONALD SANDSTROM**—Intense madcap fantasies in 3-D paintings/Rural America in aluminum wall sculpture. Thru 2/2. Dintenfass, 50 W. 57th (581-2268).

**CRAIG MCPHERSON**—Views of Manhattan from the studio, thru 2/9. Sachs, 29 W. 57th (421-8686).

**REE MORTON/BETTY WOODMAN**—Paintings/Ceramics. Thru 2/4. Protecht, 31 W. 57 (838-2340).

**ROBERT MOTHERWELL**—A retrospective of his prints, thru 1/21. Getler/Pall, 50 W. 57th (581-2724).

**LINCOLN PERRY**—Multi-figure narratives, thru 1/28. Tatistcheff, 50 W. 57th (664-0907).

**VICTOR PEZUELA**—Landscapes of Spain, thru 2/9. Rockefeller, 63 E.57th (753-7624).

**JAY PHILLIPS/ALTOON SULTAN**—Paintings and sculpture/Recent work. Thru 2/1. Marlborough, 40 W. 57th (541-4900).

**BRUCE ROBBINS**—New work, thru 2/4. BlumHelman, 20 W.57th (245-2888).

**LUCAS SAMARAS**—New bronze sculptures and drawings, thru 2/11/Recent Polaroid photos, thru 2/11/Pastels from 1957 to the present, 1/17-2/17. Pace, 32 E.57th (421-3292)/Pace/MacGill, 11 E.57th (759-7999).

**LEON POLK SMITH**—Constellations from 1967 to 1974, thru 2/25. Washburn, 42 E.57th (753-0546).

**CHAIM SOUTINE** (1893-1943)—A retrospective including 43 paintings, thru 1/28. Galleri Bellman, 41 E. 57th (486-7944).

**BILL SULLIVAN**—South American landscapes, thru 1/28. Findlay, 41 E. 57th (486-7660).

**PHILIP TARLOW**—Architectural reflections in Manhattan, thru 1/25. Fischbach, 29 W. 57th (752-2345).

**YVONNE WESSER**—Textured oils using fragmented images, thru 1/21. Gallery 84, 30 W. 57th (581-6000).

### Madison Avenue and Vicinity

**MILTON AVERY**—Large canvases from 1958 to 1963 including "Chariot Race," 1933, thru 2/1. Borgenicht, 724 Fifth (247-2111).

**JOSEPH BARTSCHERER/AVNER MORIAH**—Five dairy farms on a flood plain in black and white photos/Paintings of soldiers against the land. Thru 1/26. Urdang, 23 E. 74th (288-7004).

**PAUL-EMILE BORDUAS**—Abstract expressionist paintings, 1943 to 1960 by this Canadian, thru 1/30. Center for Inter-American Relations, 680 Park (249-8950). Tues.-Sun. 12-6.

**MAUREEN CONNOR**—Concrete over fabric and celastic sculpture plus pastels, 1/19-2/25. Acquavella, 18 E. 79th (734-6300).

**JOSEPH CORNELL**—47 constructions and collages from 1933 to 1969, thru 1/20. Castelli Feigen Corcoran, 113 E. 79th (628-0700).

**ROBERT CUMMING**—Drawings and photos, thru 2/4. Castelli, 4 E.77th (288-3202).

**HONORE DAUMIER**—Paintings, drawings, sculpture, and lithos, thru 1/21. Taittinger, 1089 Madison (570-6767).

**ALESSANDRO DURINI DI MONZA/CHRISTOPHER MAKOS**—Photos/Recent portraits. Thru 2/5. Taghinia-Milani, 1080 Madison (570-6173).

**OTTO DIX**—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

**FRIEDL DZUBAS**—Selected oils from the early to mid-60s, thru 2/9. Elkon, 1063 Madison (535-3940).

**VICTOR ELMALEH**—Luminous abstractions in watercolor and collage, thru 2/4. Staempfli, 47 E.77th (535-1919).

**MARSDEN HARTLEY/ALEX KATZ**—Paintings by this early modernist/Small oils painted directly from life. Thru 1/28. Miller, 724 Fifth (246-1625).

**WALTER HATKE**—Kansas and Pennsylvania on paper and canvas, thru 1/25. Schoelkopf, 825 Madison (879-4638).

**MIRIAM HERBST**—Floral landscapes, cityscapes, thru 1/20. Autumn, 67A E.77th (288-3967)(by appt.).

**ANTERO KARE**—Finnish abstractions, 1/17-2/24. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

**FERNAND LEGER**—Watercolors, 1934, from the Sara and Gerald Murphy Collection, thru 2/11. Davidson, 43 E. 78th (734-6702).

**BRUNO LUCCHESI**—Bronze sculpture and terra cotta reliefs, thru 2/9. Forum, 1018 Madison (772-7666).

**A.R. PENCK**—The Holy Land in etchings, lithos, thru 1/31. Hamilton, 19 E. 71st (744-8976).

**REINHOUD**—Recent sculpture, 1/17-2/11. Lefebre, 47 E. 77th (744-3384).

**YVES SAINT LAURENT**—Theatrical costume designs, thru 2/10. Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 9-5.

**LUCAS SAMARAS**—Pastels from 1957 to the present, 1/17-2/17. Wildenstein, 19 E. 64th (879-0500).

**DAVID SMITH**—Drawings for sculpture, 1/17-2/25. Hoffeld, 1020 Madison (734-5505). Mon.-Fri. 9:30-5:30, Sat. 10-5:30.

**BILL SPIRA**—Stoneware and wood sculpture, thru 2/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

**BOAZ VAADIA**—Slate obelisks tied by twine or wire, thru 1/31. Sculpture Center, 167 E. 69th (879-0430).

**MARGUERITE ZORACH**—Paintings at home and abroad, thru 2/4. Kraushaar, 724 Fifth (307-5730).

### SoHo

**GREGORY BOTTS**—New works, thru 2/11. Manhattan Art, 81 Greene (219-2007).

**MARY ANN CURRIER**—Pastels, thru 2/1. Milliken, 98 Prince (966-7800).

**JIM DINE**—Pop paintings from the early '60s plus drawings, thru 2/4. Sonnabend, 420 W. Broadway (966-6160).

**HERVE DI ROSA**—Expressionist pieces, thru 2/11. Shafrazi, 163 Mercer (925-8732).

**WENDY DOBEREINER/MEYER TANNENBAUM**—Elemental images on abstract backgrounds/Geometric abstractions. Thru 1/29. Pleiades, 164 Mercer (226-9093).

**FRANK FAULKNER/EDWARD LARSON**—New textured abstractions/Quilts and carvings. Thru 2/4. Knowlton, 153 Mercer (431-8808).

**MIKE GLIER**—New figurative paintings, thru 2/2. Gladstone, 152 Wooster (505-8690).

**NANCY HOLT**—"Hot Water Heat," and indoor installation and documentation, thru 1/28. Weber, 142 Greene (966-6115).

**LYNN HUGHES/RENEE VAN HALM**—Paintings/Installations. Thru 1/28. 49th Parallel, 420 W. Broadway (925-8349).

**LEE JAFFE**—Large canvases using gold leaf, feathers, fish scales related to episodes in American history, thru 1/28. Bonnier, 420 W. Broadway (334-8414).

**LEN JENSHEL/ARCHIE RAND**—Color photos of an arboretum/Recent paintings. Thru 2/4. Manes, 177 Prince (505-5722).

**STANLEY KEARL**—Sculpture juxtaposing the metaphysical and the real, thru 1/21. Ingber, 460 W. Broadway (674-0101).

**LORRAINE KLAGSBRUN/LYNDA MCNEUR WISMER**—Abstractions of natural forms/Abstracted New Zealand landscapes. Thru 1/26. Ward-Nasse, 178 Prince (925-6951).

**KOMAR & MELAMID**—Russian socialist realism using classic styles with satiric implications, thru 2/11. Feldman, 31 Mercer (226-3232).

**TOM NOZKOWSKI/TIM SPELIOS**—Small abstractions/Constructed sculpture using found wood painted black. Thru 1/28. Esman, 121 Spring (219-3044).

**A.R. PENCK**—The evolution of style from 1963 to 1983, thru 1/28. Boone, 417 W. Broadway (431-1818).

**MARK SALTZ**—Organic forms in high relief, thru 1/28. Toll, 146 Greene (431-1788).

**PAUL SISKO**—Sculpture related to architecture, thru 1/29. Noho, 168 Mercer (219-2210).

### Other

**PETER AMBROSE/MAX COYER**—New wall sculpture/"The Wadsworth Atheneum Series." Thru 1/28. Bouckaert, 100 Hudson (925-6239).

**TOMIE ARAI/AMY CHENG**—Masks and calligraphic images in richly textured drawings/Enlarged domestic objects and body parts. Thru 1/27. Basement, 22 Catherine (732-0770).

**ELLIOTT BANFIELD**—150 drawings, some done for N.Y. Times, Harper's, thru 2/18. Gotham Book Mart, 41 W. 47th (719-4448).

**LLOYD BURLINGAME**—The circle and the square in large scale gouache and paint, thru 1/21. Long, Tisch School, 725 Broadway (598-3618).

**PATSY DONAHUE**—The elemental confrontation of everyday objects, thru 1/28. DTW, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.

**SERMIN KARDESTUNCER**—Expressionistic windows and painted constructions, thru 2/2. Christminster, 336 E.5th (475-8369).

**PETER LEVENTHAL**—"Urbanities" in nervous line, gay colors, thru 1/30. Burgundy, 467 Amsterdam (787-8300).

**JOCHEN MICHAELIS**—New works plus works on paper by Ernst, Leger, Man Ray, thru 1/31. Profile, 113 Jane (243-7530). Wed.-Sun. 1-6.

**ROBERT OHNIGIAN/LEONARD STOKES**—Two collagists, thru 2/4. Cordier & Ekstrom, 417 E. 75th (988-8857).

**STEVEN PARRINO**—Painted canvas with xerox images, thru 1/30. Nature Morte, 204 E.10th (420-9544).

**CESAR PATERNOSTO**—Geometric variations on pre-Columbian themes, thru 2/10. Martin, 213 E.49th (980-8104). Mon.-Fri. 10-5.

**DAVID RABINOWITCH**—Drawings using metrical conformations, thru 1/28. Oil & Steel, 157 Chambers (964-1567).

**CHRISTY RUPP**—"Hire Intelligence," thru 3/1. Hammarskjold Plaza Sculpture Garden, 866 Second (661-0033).

**HELEN PACK SHIPMAN**—Works/U.S. intervention in Central America by Carvalho, Nenner, Parra, Spero, thru 2/5. Seguy, 61 W. 62nd (265-3314).

**CARLA TARDI**—Abstract organic forms, thru 1/28. A.I.R., 63 Crosby (966-0799).

# ART

**MICHAEL TRACY**—An elegy to Latin America including a triptych of impastoed acrylics on wood, glass, and found objects, thru 1/21. Delahunty, 291 Church (226-2519).

**ANITA WAHL**—Large abstract paintings and works on paper in vivid colors, thru 1/18. Fashion Moda, 2803 Third Ave. (at 149th St.) (585-0135).

**DEBORAH WHITMAN**—Installation sculpture, thru 1/28. Gibson, 205 E.78th (772-2332).

**PAMELA WYE**—Paintings, thru 2/12. Sharpe, 328 E.11th (777-4622).

## GROUP SHOWS

### 57th Street

**DENAGY**—29 W. 57th (421-3780). Abstraction now by Lasker, Nozkowski, Stephan, classic nudes, thru 2/1.

**GALERIA JOAN PRATS**—29 W.57th (486-6770). Graphics by Bacon, Tapies, Zuniga, thru 2/3.

**HEIDENBERG**—50 W.57th (586-3808). Botero, Dulaar, Natkin, Riess, thru 1/26.

**MARKEL**—50 W. 57th (581-1909). The figure by Birmelin, Fischl, Sherman, thru 1/28.

**OSCARSSON HOOD**—41 W.57th (750-8640). Painting invitational with Bess, Kahn, Muller, Nozkowski, thru 1/21.

**ROSENBERG**—20 W. 57th (757-2700). Mixed media by Crull, Davidson, Elias, Jacobs, thru 1/31.

**SEGAL**—63 E.57th (486-2297). Painters from Texas, Santa Fe, New England, including Jemison, Wade, thru 2/1.

### Madison Avenue and Vicinity

**CHINA HOUSE**—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

**ERICSON**—23 E. 74th (737-6155). Carter, Gregory, Hinterreiter, Newhall, Quijada, White, thru 1/28.

**FACADE**—741 Madison (744-4997). 19th-century French ceiling projects in pen and ink, watercolor, thru 2/4.

**FOURCADE**—36 E. 75th (535-3980). In honor of de Kooning including Bacon, Balthus, Baselitz, Dubuffet, Segal, thru 1/21.

**HELLER**—965 Madison (988-7116). Mon.-Sat. 11-6. Glass in America, 1984, thru 1/28.

**IBM**—Madison at 56th (407-6212). Paintings and drawings from the Phillips Collection and religious folk art in America, thru 1/21.

**KERR**—49 E.82nd (628-1340). Contemporary and modern paintings by Ault, Bama, Bluemner, Holbrook, Kuhn, thru 2/8.

**KOREAN CULTURAL SERVICE**—460 Park (759-9550). Mon-Fri 10-5. Current Korean-American artists, thru 2/10.

**LABOETIE**—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, 1/18-3/31.

**LEVY**—981 Madison (628-7088). The New York chair from 1690 to 1830, 1/20-2/18.

**NOORTMAN AND BROD**—1020 Madison (722-3370). Mon.-Sat. 9:30-5:30. Masterpieces from the Manchester City Art Gallery, by Rembrandt, Reni, Tissot, thru 2/23.

**PRAKAPAS**—19 E.71st (737-6066). Avant-garde design from 1910 to 1939 by Lissitsky, Moholy, Schwitters, thru 2/25.

**SILBERBERG**—16 E. 79th (861-6192). Drawings, sculpture by Bacon, Clave, de Chirico, Tamayo, Picasso, thru 1/31.

**SOLOMON**—724 Fifth (757-7777). Michael Haas plus composite photos by Burson, "cadillac chairs" by McDonough, thru 1/31.

**SOLOMON**—959 Madison (737-8200). de Kooning, Frankenthaler, Nevelson, thru 1/31.

**URBAN CENTER**—457 Madison (935-3960). Mon.-Sat. 11-5. The restoration of Brooklyn's City Hall, completed in 1848, thru 1/30.

### SoHo

**ATLANTIC**—458 W.Broadway (228-0944). Sculpture invitational, thru 1/29.

**BROMM**—90 W. Broadway (732-6196). "Climbing: The East Village" with Bidlo, Davis, Fekner, Frangella, Perlman, Wong, thru 2/4.

**BROWN**—100 Greene (219-1060). Seven sculptors including Butter, Wood, thru 2/8.

**CIRCLE**—468 W. Broadway (677-5100). Recent works on paper by Agam, Erte, Vasarely plus graphics by Katz, Rivers, Motherwell, thru 1/31.

**CONDESO/LAWLER**—76 Greene (219-1283). Drawings by Barnett, Knott, thru 1/28.

**CUTLER**— 164 Mercer (219-1577). New York figurative paintings, thru 2/11.

**EDITIONS SCHELLMANN & KLUSER**—50 Greene (219-1821). Graphics by New York artists Christo, Longo, Salle, Warhol, thru 1/30.

**KIND**—136 Greene (925-1200). Art Brut from Austria, thru 1/28.

**PINDAR**—127 Greene (533-4881). Painting and sculpture by five selected artists, thru 1/22.

**SEMAPHORE**—462 W. Broadway (228-7990). SOTS, Russian Mock-heroic style by Komar & Melamid, Sokov, plus photos by Chi, thru 1/28.

**22 WOOSTER**—(431-6445). Rhythm and form by Anos, Hardiman, Quinn, thru 1/28.

**VISUAL ARTS**—137 Wooster (598-0221). Garver, Lund, Miller, Rodrigues, plus photos by Marcel, thru 2/5.

**WESTBROADWAY**—431 W. Broadway (966-2520). Julien, Perlowsky, Stabilito. Sun. thru 1/19.

### Other

**ALAN**—1568 Second (744-4070). 50 American works on paper by Anshutz, Hill, Spencer, thru 1/28.

**BACA DOWNTOWN CULTURAL CENTER**—111 Willoughby Street, Brooklyn (596-2222). "Fragments" by five Brooklyn artists, thru 1/28.

**BRANDT**—45 Bond (475-2224).Tues.-Fri. by appt, Sat 11-6. A drawing invitational, thru 1/24.

**CITY**—2 Columbus Circle (929-6688). Mon.-Fri. 10-5:30. Seventeen printmakers, thru 1/25.

**CLOCKTOWER**—108 Leonard (784-2084). Thurs.-Sun 12-6. Paintings, sculpture, performance and sound art, thru 2/12.

**ELEMENTS**—90 Hudson (226-5910). New images in fabric from the Cranbrook Academy, thru 2/11.

**FRANKLIN FURNACE**—112 Franklin (925-4671). Mail art from the late 50's to the present by Johnson, Wilson, Evans, 1/18-3/10.

**LONG ISLAND HISTORICAL SOCIETY**—128 Pierrepont Street, Brooklyn Heights (624-0890). Tues.-Sat. 12-5. Two centuries of commuting in Brooklyn, including paintings, prints, photos, cartoons, maps, tickets, thru 2/18.

**PRATT MANHATTAN CENTER**—160 Lexington (636-3517). Denes, Lewis, Lyght, Scott, Van Kirk, thru 2/11.

**RENTSCHLER**—450 W. 24th (929-0192). Works on paper by Frank, painted bark by Goertz, ceramic urns by Gourfain, others, thru 1/31.

**STOLER**—13 White (966-5090). Art from the machine by Aycock, Fischer, Miller, Oppenheim, Sproat, thru 2/4.

# Photography

**CAMERA CLUB OF NY**—37 E. 60th (223-9751). Mon.-Fri. 1-5. The Polaroid by Fellman, Kay, Sivack, Rodan, 1/19-2/10.

**ANN CHWATSKY**—Sisters plus construction workers, pregnancy, thru 2/1. Soho 20, 469 Broome (226-4167).

**LANGDON CLAY**—Monticello plus 42nd Street, thru 1/27. Twining, 33 Bleecker (674-2070).

**LAUREE FELDMAN**—Children of Jerusalem in black and white, from 1979 to 1980; thru 2/2. St. John the Divine, Amsterdam Ave. and 112th St. (678-6888).

**CAROL GINANDES**—South American portfolio, thru 1/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri.-Sat. 3-10 p.m.

**KERRY HAYES**—Recent fine art photographs, thru 2/4. Paula Allen, 110 Greene (334-9710).

**INTERNATIONAL CENTER OF PHOTOGRAPHY**—1130 Fifth (860-1777). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. The mountain in the first views ever made of the Alps to satellite images of Mars/Roman Vishniac's portrait of prewar Jewish communities in Eastern Europe. Thru 1/29.

**TIMOTHY LAMB**—Mammoth views of Washington, D.C., people in NYC, a parade, thru 2/10. Pfeifer, 825 Madison (737-2055).

**WILLIAM MORTENSEN**—Manipulated prints from the 20s to color work of the 50s, thru 2/18. Photocollect, 740 West End Ave. (222-7381). Tues., Wed., Fri., Sat. 1-5.

**BRIAN ROSE**—Urban landscapes, portraits, thru 1/25. Puchong, 36A Third (982-1810). Mon.-Fri. 9-7, Sat. 11-4.

**SANDER**—51 Greene (219-2200). The 30's, thru 1/28.

**SANTI VISALLI**—The Greek heritage in Calabria, thru 1/31. Rizzoli, 712 Fifth (397-3712).

**SOHO PHOTO**—15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9p.m. Architectural prisons by Clinton, portraits by Francis, objects of love by Carlolavatori, journey by Reichl, thru 2/3.

**LAURA ZITO**—Sinai, thru 1/23. Egyptian Tourist Authority, 630 Fifth (246-6960). Mon.-Fri. 9-5.

# Museums

**AMERICAN CRAFT MUSEUM**—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 1/31... **Museum II,** International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. The Robot Exhibit: History, Fantasy and Reality; thru 5/25.

**AMERICAN MUSEUM OF NATURAL HISTORY,** CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites.

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Auspicious Spirits: Korean Folk Paintings and Related Objects; thru 1/22.

**BRONX MUSEUM OF THE ARTS**—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Sculptural Statements; thru 2/23... Marina Cappelletto: Paintings on Wood and Paper; thru 2/12.

**BROOKLYN MUSEUM,** 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The American Artist as Printmaker; thru 1/22.

**COOPER-HEWITT MUSEUM,** Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. The Art of the European Goldsmith: Silver from the Schroder Collection; thru 1/22... The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5... American Enterprise: 19th-Century Patent Models; 1/17-4/1.

**FRAUNCES TAVERN MUSEUM**—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18... Washington's Farewell: A Bicentennial Prospective; thru 2/28.

**FRICK COLLECTION,** 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

**GUGGENHEIM MUSEUM,** Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Kandinsky: Russian and Bauhaus Years, 1915-1933; thru 2/12... Homage to Lisbeth Bissier; thru 2/12... Japanese Art; thru 2/12.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/19... Fantasy and Form in the Hanukkah Lamp; thru 2/20... Hidden Lives: Photographs by Nodar Djindjihashvili and Albert Ben-Zion; thru 3/4... Soviet Jews: Photographs by Bill Aron; thru 3/4.

**METROPOLITAN MUSEUM OF ART,** Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Desert Valley: Early Works from Ica, Peru; thru 2/5... Indian and Southeast Asian Sculpture; thru 5/30... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15...Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; 1/20-4/15.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Belle da Costa Greene: A Centenary Celebration; thru 1/22... Renaissance Painting in Manuscripts: Treasures from the British Library; 1/20-4/29.

**MUSEUM OF AMERICAN FOLK ART**—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 2/26.

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## ART

**MUSEUM OF THE CITY OF NEW YORK,** Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29... New York; New York; thru 3/4.

**MUSEUM OF HOLOGRAPHY**—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Light Years; thru Dec... Holography Works; thru 6/3.

**MUSEUM OF MODERN ART,** 18 W. 54th (708-9400). Closed for expansion project until mid-May.

**NASSAU COUNTY MUSEUM OF FINE ART**—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Sculpture Tradition in Steel; thru 1/22.

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The Grand Prix de Rome: Paintings from the Ecole des Beaux-Arts, 1797-1863; thru 3/1.

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Tues.-Sun. 12-6, free Wed. 5-8. $2.50; students & seniors $1.50, children free. The End of the World: Contemporary Visions of the Apocalypse; thru 1/22.

**NEW-YORK HISTORICAL SOCIETY,** Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru 1/29... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... The Library of John Pintard: Book Collecting in the New Republic; thru 1/30... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6.

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9... Jewish Life in America: Fulfilling the American Dream; thru 3/9... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Martin Luther and the Popular Imagination; thru 3/30... **Lincoln Center,** 111 Amsterdam Ave. The Metropolitan Opera: The First 100 Years; thru 2/18... **Schomburg Center,** 515 Lenox Ave. 14 Photographers; thru 1/24.

**QUEENS MUSEUM,** New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Hanne Brenken: Paintings; thru 1/22... Aspects of Indian Art and Life; thru 2/5... Contemporary Views '84: Paintings, Drawings and Sculpture by ten members of Women in the Arts Foundation, Inc.; thru 2/19.

**STUDIO MUSEUM IN HARLEM**—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Jack Whitten's "Energy Field" Paintings; thru 3/18.

**WHITNEY MUSEUM,** Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Drawings of Willem de Kooning; thru 2/19... Willem de Kooning: Painting and Sculpture; thru 2/26... Theodore Roszak Bequest; 1/21-3/18... **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Architecture of Raymond Hood: City of Towers; thru 3/7.

## Auctions

**CHRISTIE'S**—502 Park Ave. at 59th St. (546-1000). 1/18 at 2: Still Life Paintings from the Collection of Paul Mellon. On view from 1/12. 1/18 at 2:15: Important Paintings by Old Masters—Two Important Paintings by J.M.W. Turner, R.A. On view from 1/12. 1/21 at 10 & 2: American Furniture, Silver, and Decorative Arts. On view from 1/13. **East,** 219 E. 67th St. (570-4141). 1/17 at 10: Furniture, Paintings, and Decorative Objects. On view from 1/12. 1/17 at 2: Important Musical Instruments. On view from 1/12. 1/19 at 10 & 2: Antiques and Fine Jewelry. On view from 1/14.

**SOTHEBY'S**—York Ave. at 72nd St. (472-3400). 1/18 at 10:15: Important Old Master Drawings. On view from 12/27. 1/18 at 2: Important Musical Instruments. On view from 1/11. 1/19 at 10:15: Important Old Master Paintings. On view from 12/27. 1/21 at 2: Fine English Furniture. On view from 12/27.

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# MUSIC & DANCE

## MUSIC & DANCE DIRECTORY

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**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave. at 57th St. (247-7459)

**City Center,** 131 W. 55th St. (246-8989)

**Citicorp Center,** Lexington Ave. and 53rd St. (559-2330)

**Joyce Theater,** 175 Eighth Ave. and 19th St. (242-0800)

**Lincoln Center:** 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

**Madison Square Garden,** Seventh Ave. at 33rd St. (563-8000)

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719)

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949)

**92nd St Y,** on Lexington Ave. (427-4410)

**Symphony Space,** Broadway at 95th St. (864-5400)

**Town Hall,** 123 W. 43rd St. (840-2824)

## Concerts

### Bryant Park Ticket Booth

**HALF-PRICE TICKETS,** for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

### Monday, January 16

**VLADIMIR LEYETCHKISS,** pianist. Beethoven, Taneyev, Debussy, Scriabin. Merkin Concert Hall at 8. $8.

**BELLINA DRANDAROVA,** harpsichordist. Frescobaldi, D. Scarlatti, Mozart, Bach. Metropolitan Museum Velez Blanco Patio, at 8. $10.

**RIK ALBANI'S POWER AND GLORY,** with Linda Hudes. "Seventeen Tons, Bands on the Run." D.T.W.'s Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

**NEW YORK CITY BRASS ENSEMBLE, INC.,** Eric Culver conductor. Ball, Bliss, Vaughan Williams, others. Good Shepherd Faith Presbyterian Church, 152 W. 66th St., at 8. $5.

**ROBERTO BORRELL,** and His Kabata, Cuban folk group. Music and dance "inspired by religious practices and seasonal observances in Africa." St. Peter's Lutheran Church, Lexington Ave. at 54th St., at 7. $3.50.

**ANDREW BOLOTOWSKY,** flutist/**ROBERT KOGAN,** cellist/**MIMI STERN-WOLFE,** piano, electric keyboard. Music by Kogan, Czerny, Kuhlau. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

### Tuesday, January 17

**NEW YORK PHILHARMONIC,** Leonard Bernstein conductor; sopranos Barbara Hendricks and Jessye Norman, choir of St. Patrick's Cathedral, New Amsterdam Singers. Mahler's Symphony No. 2, "Resurrection." Avery Fisher Hall at 7:30. $6-$25.

**CHAMBER MUSIC AT THE Y**—Violinist Felix Galimir, violist Jaime Laredo, pianist Joseph Kalichstein, cellist Sharon Robinson, soprano Lucy Shelton, clarinetist Michael Webster, flutist Carol Wincenc. Haydn's Flute Trio in D; Brahms's Piano Quartet No. 3 in c, Op. 60; Schoenberg's *Pierrot Lunaire,* Op. 21. 92nd Street Y at 8. $9.50-$12.50.

**FRANCES VERI AND MICHAEL JAMANIS,** duo-pianists. "Gershwin: Face-to-Face," Part II. Music includes the world-premiere performance of the 4th Prelude for Piano; also the two-piano version of the Concerto in F, and other works. Alice Tully Hall at 8. $8, $10.

**SHARON ISBIN,** guitarist/**NADJA SALERNO-SONNENBERG,** violinist. Bach, Giuliani, Brouwer (premiere), Barrios, Paganini, Bartók. Merkin Concert Hall at 8. $9.

**STEPHEN DRURY,** pianist. Beethoven's Sonata No.30 in E, Op.109; Debussy's Etudes, Book II; Ives's Sonata No.1, and the world premiere of a work by Scott Michaelson. Carnegie Recital Hall at 8. $7.

**BOWERY ENSEMBLE,** Nils Vigeland director. Works by Roscoe Mitchell, Dane Rudhyar, Jo Kondo. Cooper Union's Great Hall, Third Ave. at 7th St. (406-2915), at 8. $5.

**NORTH/SOUTH CONSONANCE**—Works by Paz (N.Y. premiere), Ordansky, Starer (premiere), Lifchitz, and Stravinsky's *L'Histoire du Soldat.* Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

**PAUL-MARTIN MAKI,** organist. Music of Buxtehude, Franck. Trinity Church, Broadway at Wall St., at 12:45. Free.

**RIK ALBANI'S POWER AND GLORY**—See 1/16.

**LATE 19TH- AND EARLY-20TH-CENTURY MUSIC,** performed by a young artist, complementing the Kandinsky exhibition. Guggenheim Museum, 1071 Fifth Ave. (360-3500), at noon. Free with Museum admission.

**MUSIC LIVE!**—A political-rock concert followed by open jamming. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

### Wednesday, January 18

**THE PHILDELPHIA ORCHESTRA**—Eugene Ormandy conductor; violinist Pinchas Zukerman. Prokofiev's Classical Symphony; Mendelssohn's Violin Concerto; Sibelius's Symphony No. 2. Avery Fisher Hall at 8. $20.

**CLARION CONCERTS ORCHESTRA AND CHORUS,** Newell Jenkins director; mezzo-soprano Mary Ann Hart. Boccherini's Nocturne in E-flat, G. 467; Sammartini's Sonata a Più Strumenti, JC 73; Handel's Çantata in D for Voice and Two Oboes and Strings; Malipiero's *Serenata per Alice Tully;* Mozart's Divertimento in F, K. 247. Merkin Concert Hall at 8. $10.

**CHAMBER MUSIC AT THE Y**—See 1/17.

**DALE LITTMAN,** pianist. Mozart's Sonata in C, K. 330; Brahms's Klavierstücke, Op.118; Schumann's *Papillons;* Gershwin preludes and song-transcriptions. Carnegie Recital Hall at 8. $7.

**KITT MORAN,** singer, with Mike Moran. "Midtown Jazz at Midday." St. Peter's Lutheran Church, Lexington Ave. at 53rd St. (935-2200), at 12:30. $2.

**GALINA HEIFETZ,** violinst. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

**JUILLIARD STUDENT CONCERT**—Alice Tully Hall at 1. Free.

**LATE-19TH-CENTURY MUSIC**—See 1/17.

### Thursday, January 19

**GUITAR PLUS**—"Concerts Plus," Martin Bookspan host; guitarists Dennis Koster, Jorge Morel; violinists Laurie Smuckler, Naoko Tanaka, Ira Weller; cellist Frederick Zlotkin; flutist Eugenia Zukerman. Music of Albeniz, Handel, Beethoven, Ibert, Gustavino, Morel, Boccherini. Merkin Concert Hall at 8. $10.

**JOHN VAN BUSKIRK,** fortepianist/**GRAYSON HIRST,** tenor. Selections from Schubert's *Moments Musicaux,* Schubert's *Die Winterreise* (complete). Carnegie Recital Hall at 8. $8.

**PRO ARTE STRINGS,** Raffael Adler conductor/**MARIAN MCPARTLAND,** jazz pianist, with her trio. Music includes "Musical Portrait of D.M.," by Ms. McPartland, a tribute to Dudley Moore. Alice Tully Hall at 8. $9.50. Benefit tickets. $25-$100.

**JANINA FIALKOWSKA,** pianist. Bach-Liszt, Chopin, Scriabin, Fauré, Poulenc, Debussy. 92nd Street Y at 8. $7-$9.50.

**IBIS ENSEMBLE**—Works by Glinka, Mozart/Bach, Villa-Lobos, Poulenc, Canteloube, Baur. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

**JOHN RANCK,** flutist, with members of the New Amsterdam Chamber Ensemble. Bach, Enesco, Ibert, Rorem. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

**EVELYN SIMON,** soprano/**CONSTANCE V. MERSEL,** pianist. Music of Mahler, Canteloube, Handel. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

**ORLY IDAN,** clarinetist. Lincoln Center Library at 4. Free.

**PEPE CASTILLO,** singer-composer, and quintet. Folk music of Puerto Rico. St. Peter's Lutheran Church, Lexington Ave. at 53rd St., at 7. $3.50.

**LATE-19TH-CENTURY MUSIC**—See 1/17.

**BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA,** Lukas Foss conductor; the Harmonic Choir. "Meet the Moderns: Music, Mystic and Meditative." Lucier's *Crossings* (New York premiere); Hykes's *Sound Barrier* (world premiere), *Subject to Change* (N.Y. premiere), and *Solo Winds & Current Circulation;* de Oliveira's *Memorabilia* (world premiere), with light sculptures by J. Olbrychtowicz; Messiaen's *Couleurs de la Cité Celeste* (N.Y. premiere). BAM at 8. $7.

**NEW YORK PHILHARMONIC,** Kurt Sanderling conductor; violinist Young-Uck Kim. Mussorgsky-Shostakovich Prelude to *Khovantchina;* Szymanowski's Violin Concerto No. 2; Schubert's Symphony No. 9. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $13.50-$17.50.

### Friday, January 20

**NEW YORK POPS,** Skitch Henderson conductor; soprano Roberta Peters, baritone Robert Merrill. Premiere performance by this new orchestra. Herold's Overture to *Zampa;* Bizet's "Carmen" Suite; arias by Verdi, Bizet, Mozart, J. Strauss, Lehar; Rodgers's "Slaughter on Tenth Avenue." Carnegie Hall at 8. $12, $15.

**NEW YORK PHILHARMONIC,** Kurt Sanderling conductor; Mahler's Symphony No. 10 (Deryck Cooke version). Avery Fisher Hall at 8. $6-$25.

**JUILLIARD ORCHESTRA,** Sixten Ehrling conductor. Festival of Contemporary Music. Kirchner's Toccata for Strings, Solo Winds, and Percussion; Walton's Concerto for Cello and Orchestra; Hanson's Symphony No. 2, "Romantic." Alice Tully Hall at 8. Free (874-7515).

**BROOKLYN PHILHARMONIC**—See 1/19 for program. Tonight at Cooper Union, Third Ave. at 7th St. (254-6300), at 8. $7.

**DAVID SINGER,** clarinetist, with violinist Guillermo Figueroa, pianist Patricia Michaelian, cellist Jerry Grossman. Beethoven's Trio for Cello, Piano, and Clarinet; Dahl's Concerto a tre; Jettel's Four Grotesque Pieces for Solo Clarinet; Bartók's Contrasts. Carnegie Recital Hall at 8. $8.50.

**ENRIQUE GARDANO,** classical guitarist. Works by Sor, Orbon, Giuliani, Falla, Ubieta, Villa-Lobos. Pleiades Gallery, 164 Mercer St., at 8. $3.

**DAVID CULLEN,** guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

**NANCY SCHMIDT,** soprano/**TIANI OSBORN,** pianist/**ROSS TUCKER,** trumpeter. Faculty recital. Beethoven, Schumann, Handel, Fauré, Debussy. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

**HUXTABLE, CHRISTIANSEN AND HOOD**—Four centuries of pop music sung by a women's folk trio. P.S. 41 Auditorium, 116 W. 11th St., at 8. $6.

**ANTONIO PORTANET,** singer-guitarist, "singing the poets of Spain"—Lorca, Alberti, Aleixande, and the Machados. Alternative Museum, 17 White St. (966-4444), at 8. $6.

**THE KINANDERS PRESENT**—Songs by Debussy, Grieg, Fauré, Wagner, MacDowell, performed by pianists and singers. Wellington Hotel Laurelton Room, Seventh Ave. at 55th St., at 7:30. Contribution.

**FLORENCE KIMM,** pianist. Chopin, Debussy. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

**JUDITH AYRES,** pianist. Bach, Beethoven, Chopin, Ravel, Poulenc. Lincoln Center Library at 4. Free.

**BONNIE BARISH,** pianist-composer. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

**LATE-19TH-CENTURY MUSIC**—See 1/17.

**ALBERT DAILEY,** pianist. Jazz at Noon, a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

**JUDY GORMAN-JACOBS,** folksinger. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

### Saturday, January 21

**NEW YORK PHILHARMONIC**—See 1/19 for program. Tonight at 8, at Avery Fisher Hall. $6-$25.

**ENSEMBLE FOR EARLY MUSIC,** with the Gleemen, in "So Quick, So Hot, So Mad," "a bit of Elizabethan bawdry," and "Singing Simpkin," an Elizabethan staged jig. Alice Tully Hall at 8. $12.

**COLLEGIATE CHORALE,** Robert Bass conductor; soprano Sarah Reese, mezzo-soprano Kimball Wheeler, tenor Mark Bleeke, bass-baritone Benjamin Matthews. Beethoven's Mass in C; Gershwin's *Porgy and Bess* (concert version). Carnegie Hall at 8. $5-$16.

**ST. LUKE'S CHAMBER ENSEMBLE,** with pianist Ilana Vered. "An Evening of Dvorak"—Terzetto in C, Piano Quintet, Sextet for Strings. Merkin Concert Hall at 8. $8.

**JUILLIARD FESTIVAL OF CONTEMPORARY MUSIC**—Chamber music by Babbitt, Michael White, Mennin, Kenneth Fuchs (N.Y. premiere). Performers include pianist Robert Taub, violinist Robert McDuffie, pianist Sandra Rivers. Juilliard Theater, Lincoln Center, at 8. Free (874-7515).

**CECILE LICAD,** pianist. Music of Beethoven, Chopin, Schumann. Washington Irving High School, 16th St. and Irving Place (586-4680), at 8. $2.

**ANNAPOLIS BRASS QUINTET**—Speer, Maurer, Scheidt, Walker, Sapieyevski, Heussenstamm, Molineux, Friedman, deCabezon, Susato, Bach. 92nd Street Y at 8. $7-$9.50.

**WAVERLY CONSORT,** Michael Jaffee director; George Mgrdichian, oud. Medieval music of the Mediterranean world. Metropolitan Museum at 8. $12.

**DEWEY REDMAN,** jazz saxophonist; Redman's "Themes and Things." Carnegie Recital Hall at 8:30. $8.50.

**TSUYOSHI TSUTSUMI,** cellist, with pianist Ronald Turini. Bach, Brahms-Handel, Beethoven. Concerts for Peace, Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 1:30. Free.

**JOE BURKE,** accordionist, with Terry Corcoran. Music of Ireland. Alternative Museum, 17 White St. (966-4444), at 8. $7.

**CON BRIO ENSEMBLE**—Lincoln Center Library at 2:30. Free.

**CARLA BAUER,** flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

**HABANA SINGS**—An anthology of classical and zarzeula music from Cuba. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $12.

**RICHARD STOLTZMAN,** clarinetist/**BILL DOUGLAS,** pianist-bassoonist-composer. Bach, Telemann, Schumann, Poulenc, jazz, be-bop, and improvisation. Colden Center, Queens College, LIE and Kissena Blvd., Flushing (793-8080), at 8:30 ($7-$9).

**ODETTA,** folk singer/**RANDY WESTON,** jazz pianist. Brooklyn Center, Brooklyn College, at 8. $8-$12.

**SEA CLIFF CHAMBER PLAYERS,** with pianist Joel Hoffman, pianist Barbara Speer. Hoffman (world premiere), Brahms, Haydn, Fauré. Sea Cliff School, Carpenter and Franklin Aves., L.I. (516-671-6263), at 8. $10.

**NEW JERSEY SYMPHONY ORCHESTRA,** George Manahan conductor; pianist Ruth Laredo. Berlioz's *Le Corsair* Overture, Barber's Piano Concerto, Brahms's Symphony No. 2. John Harms Englewood Plaza, N.J. (201-624-8203), at 8:30. $9.50-$16.50.

### Sunday, January 22

**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER,** with guest artists Richard Stoltzman, clarinetist, and Ani Kavafian, violist. Takemitsu's *Waves,* for Clarinet, Brass, and Bass Drum; Bruch's Four Pieces for Clarinet, Viola, and Piano, Op. 83; Bartók's *Contrasts,* for Clarinet, Violin, and Piano; Brahms's String Quintet in F, Op. 88 (two violas). Alice Tully Hall at 5. $13.50.

**ISAAC STERN,** with pianist Andrew Wolf. Mozart, Enesco, Bach, Falla, Ravel. Carnegie Hall at 3. $13-$22.50.

**JEAN-PIERRE RAMPAL,** flutist, with members of the Tokyo String Quartet—Kazuhide Isomura, violist; Kikuei Ikeda, violinist; Sadao Harada, cellist. An all-Mozart program. Carnegie Hall at 8. $10-$17.50.

**MURRAY PERAHIA,** pianist. Beethoven, Chopin, Schumann. Avery Fisher Hall at 3. $8-$14.

**MARTTI TALVELA,** bass, with pianist James Levine. Songs and arias by Haydn, Loewe, Brahms, Rimsky-Korsakov, Mussorgsky, others. Metropolitan Opera House at 5. $7.50-$17.50.

**LA BOHEME**—See Opera, below.

**MARZETTA JONES,** soprano, with orchestra conducted by Neal Tate, in "a theatrical concert" called "Music Is Music Is Music. . .Because Bach Swings Like Basie." Bach, Barber, Fauré, LeGrand, Coward, a tribute to Billy Strayhorn, plus other works. Merkin Concert Hall at 8. $15.

**MORTON ESTRIN,** pianist. Dohnanyi, Beethoven, Chopin, Liszt. Merkin Concert Hall at 3. $8.

**JUILLIARD PHILHARMONIA,** David Gilbert conductor. Diamond's *Elegy* (in memory of Maurice Ravel); Copland's Concerto for Clarinet and Orchestra; Krenek's Symphony No. 2 (N.Y. premiere). Festival of Contemporary Music. Juilliard Theater, Lincoln Center, at 3. Free (874-7515).

**ARTHUR GREENE,** pianist. Music of Mozart, Liszt, Ives, Hoiby, Brahms. Carnegie Recital Hall at 2. $8.50.

**DICK SUDHALTER/BOB DOROUGH,** with vocalist Barbara Lea. "Hoagy's Children." "Vintage Jazz at the Vineyard," in a cabaret setting. Vineyard Theater, 309 E. 26th St. (683-0696), at 3. $8, $12.

**RANDY WESTON AND HIS AFRICAN RHYTHMS**—Jazztrack, at Manhattan Healing Arts Center, 386 Broadway at White St. (685-4786), at 9. $8. At 8, Ahmed Abdul Malik plays the oud.

**MARK WEINSTEIN AND STEVE GROVES JAZZ QUARTET**—Emanu-El Midtown Y 14 East, 344 E. 14th St. (674-7200), at 4. $4.50.

**IK-HWAN BAE,** violinist/**PAUL NEUBAUER,** violist/**JEFFREY SOLOW,** cellist. Mozart's Duo No. 2, K. 424, and Divertimento in E-flat, K. 563; Beethoven's String Trio No. 2. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 4. $7.

**VLADIMIR TSYPIN,** violin/**DIMITRY RACHMANOV,** piano/**REBECCA BOEHM,** horn. Music of Brahms, Tchaikovsky, Mozart, Vivaldi, Rachmaninoff. Riverdale YM-YWHA, 250th St. and Henry Hudson Pkwy. North, Bronx (548-8200), at 2. $5.

**JURY'S IRISH CABARET OF DUBLIN**—Songs and dances. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 2. $8-$12.

**GILA DUCAT LIPTON,** pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free with Museum admission.

**ZEPHYR WOODWIND QUARTET**—Ravel, Johnston, Hindemith, Ligeti, Danzi, Barber. Brooklyn Conservatory of Music, 58 Seventh Ave. (622-3300), at 3. $4.

**NEW JERSEY SYMPHONY**—See 1/21. Today at 7:30.

**GEWANDHAUS BACH ORCHESTRA OF LEIPZIG**—Bach's Brandenburg Concerto No. 5 and Concerto for Two Violins in d; Shostakovich's Chamber Symphony, Op. 110; Haydn's Symphony No. 55. Hay Barn, Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 3. $12.50.

**CONCERTS IN CHURCHES AND TEMPLES**—North/South Consonance, chamber ensemble conducted by Todd Stanton, with mezzo-soprano Constance Beavon and the Jubal Trio. Premieres of works by Sherwood Shaffer, Bruce Saylor; works by Salzedo, Weisgall, Lifchitz. Christ and St. Stephen's, 120 W. 69th St., at 3; $6. . . Alborado Latina, chamber ensemble, with classical and traditional music from Argentina, Cuba, Brazil, and other Latin American countries. Community, 40 E. 35th St., at 3; free. . . Bach Vespers, with orchestra, choir, soloists, Frederick Grimes director; organist C. Allison Salley. Cantata 72 and Prelude and Fugue in a, S. 543. Holy Trinity Lutheran, C.P.W. and 65th St., at 5; offering. . . Chamber music, at Madison Avenue Presbyterian, 73rd., at 4. . .Robert Schwartz, pianist. Debussy, Beethoven, Schumann, Granados. St. Michael's Hall, 225 W. 99th St., at 3. . . St. Peter's Lutheran, Lexington Ave. and 53rd St., at 5: Jazz Vespers, with the John Longo Jr. Quartet; offering. At 7: Karen McPherson Quintet; $3. . . Kepelye, the Yiddish Klezmer Band. Temple Emanu-El, 10 E. 66th St., at 12:30. $5.

## Opera

### Metropolitan Opera
### At the Metropolitan Opera House

**TO APRIL**—$12-$75. Mon., 1/16, at 8: Verdi's *Macbeth,* Levine conducting; with Scotto, Milnes, Ciannella, Plishka. 1/17 at 8: Puccini's *La Bohème,* Kohn conducting; with Cotrubas, Daniels, Shicoff, Elvira, Cheek, Hartman, Berberian. 1/18 at 8: Weill's *Rise and Fall of the City of Mahagonny,* Tate conducting; with Craig, Chookasian, Cassilly, Ulfung, MacNeil, Plishka. 1/19 at 7:30: Handel's *Rinaldo,* Mario Bernardi conducting (company debut); with Horne, Moser, Valente, Raffanti, Samuel Ramey (company debut); premiere of new production by Frank Corsaro (company debut); sets and costumes by Mark Negin (debut), with David Reppa, lighting by Wechsler. 1/20: at 8: *Macbeth,* same as 1/16. 1/21 at 2: *Mahagonny;* same as 1/18 (broadcast, WQXR). 1/21 at 8: La Bohème; same as 1/17.

### Other

**UN BALLO IN MASCHERA,** by Verdi. Staged version by the Opera Stage, the "professional training wing" of the Brooklyn Lyric Opera, Norman Myrvik director. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176) Sun. at 3, thru 2/19. $4

**LIGHT OPERA OF MANHATTAN**—Eastside Playhouse, 334 E. 74th St. (861-2288). 1/18-29: Gilbert and Sullivan's *The Gondoliers.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

**LA BOHEME,** by Leoncavallo. Concert version by the Bronx Arts Ensemble Orchestra and the Mondo Lirico Opera Co., Thomas Booth conductor. Alice Tully Hall 1/22 at 8. $12, $15.

**LA GRAN SCENA OPERA CO. DI NEW YORK**—The persona-non-grata prima donnas and their cohorts present two programs of parody, "Love, Sex, and Violence" and "More Love, Sex, and Violence." Program 1, 1/22 and 27, includes scenes from *Die Walküre, Turandot, Carmen, Aida,* and *La Traviata.* Program II, 1/29, 2/4, includes *Die Walküre, Lucia di Lammermoor*'s "Mad Scene," *Samson et Dalila, Norma,* and *The Girl of the Golden West.* Entermedia Theater, 189 Second Ave. at 12th St. (777-6230). 1/22, 29 at 8; 1/27, 2/4 at 11 p.m. $10, $12, or $18 and $20 for both.

**THE DOCTOR IN SPITE OF HIMSELF**—Excerpts from Gounod's operetta, performed with Molière's play. Greek Orthodox Church, 302 W. 91st St. 1/19-21 at 8, 1/22 at 3. $4.

**DONA FRANCISQUITA,** a zarzuela by Vives and de Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 1/22 at 3. $12.

## Dance

### New York City Ballet
### At the New York State Theater

**TO 2/19/84**—$3-$30. 1/17 at 8: *The Goldberg Variations, Chaconne.* 1/18 at 8: *Agon, Harlequinade.* 1/19 at 8: *Serenade,* and a preview of Martins's *Schubertiade*—School of American Ballet 50th-Anniversary Gala (877-7635). 1/20 at 8: *Rossini Quartets, Piano Pieces, Agon.* 1/21 at 2: *Rossini Quartets, In G Major, Western Symphony.* 1/21 at 8: *Mozartiana, Piano Pieces, Agon.* 1/22 at 1: *Harlequinade, Western Symphony.* 1/22 at 7: *Mozartiana, Piano Pieces, Serenade.* 1/24 at 8: *Divertimento No. 15, Kammermusik No. 2, Chaconne.* 1/25 at 8: *Rossini Quartets, Piano Pieces, Western Symphony.*

### Other

**OSKAR SCHLEMMER BAUHAUS DANCES**—Reconstructed by Debra McCall, using Schlemmer's original notes and sketches from the 1920's. Guggenheim Museum, Fifth Ave. at 89th St. (360-3557). 1/19-21 at 8, 1/22 at 2 and 8. $10.

**DANCES BY SUSAN FOSTER**—*Polylogue,* solo works; music by Alvin Lucier, lighting by Lance Olson. Cunningham Studio, 463 West St. (924-0077). 1/20-22, Fri. at 9, Sat. and Sun. at 8. $5.

**MIGUEL FUNI, DIEGO VARGAS, DAVID SERVA**—Gypsy-flamenco music and dance. Alternative Museum, 17 White St. (966-4444). 1/22 at 7. $8.

**ALICE KALTMAN'S OWL'S HEAD: A TRAVELOGUE**—Choreography includes dancers and nondancers performing roles of animals, fishermen, hometown beauty queens. Set/environment by Willy Heeks. 85 Mercer St. (966-7926). 1/21-23, 27-29 at 8. $5.

**MEN TOGETHER**—Works in progress by company members Keegan, Tolle, Steiger. Ethnic Folk Arts Center, 179 Varick St. (869-3981). 1/21 at 8, a benefit; $25. Also 1/21 at 5, 1/22 at 5 and 8; $5.

**ARTISTS CALL**—A dance and performance festival, with Mabou Mines, Trisha Brown, Harvy Sheppard, Pooh Kaye, and others. St. Mark's Church, Second Ave. at 10th St. (674-8112), 1/20 at 8:30. $8. Also 1/22 at 8:30, with Johanna Boyce, others, at Taller Latino Americano, 19 W. 21st St. (255-7155). $5.

**MOMOMO**—Mostly Modern Movement, works by company members. P.S. 122, 150 First Ave. (477-5288). 1/20-22 at 9. $5.

**RIVERSIDE DANCE FESTIVAL**—Daniel Lewis Dance: A Repertory Company, two programs of new and repertory works, including 5 premieres. 1/19-21 at 8, 1/22 at 2. Riverside Church, the Drive at 120th St. (864-2929). $6.

**OHAD NAHARIN AND DANCERS**—New and repertory works, and the premiere of *Innostress,* a group work. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 1/19-21 at 8, 1/22 at 3. $6.

**GINA WENDKOS'S "BOYS' BREATH"**—Performance event in collaboration with choreographer Lynne Taylor-Corbett; music by Jim Farmer and Mitchell Froom. La Mama Annex, 74A E. 4th St. (475-7710). 1/19-22 at 8. $10.

**ALVIN AILEY REPERTORY ENSEMBLE**—Theater in the Park, Flushing Meadow-Corona Park, Queens (592-5700). 1/21 at 2 and 8. $15.

**BALLET HISPANICO**—Brooklyn Children's Museum, 145 Brooklyn Ave. (735-4400), 1/22 at 3. Free.

# OTHER EVENTS

## Happenings

**WINTER ANTIQUES SHOW**—It's year No. 30 for this always handsomely set forth annual extravaganza, and dates are 1/21-29, at the spacious Seventh Regiment Armory, on Park Ave. at 67th St. There'll be exhibit booths and "rooms" by 72 dealers, each, in the tradition of this show, distinguished by lighting, interior design, and use of color and floral arrangements that are a display in themselves. This year's centerpiece exhibit is a gardeny area by Wave Hill, planted entirely in varieties of foliage, from silvery gray to deep burgundy. As for the antiques and collectibles, artworks and furnishings, the range is wide and full and takes in just about everything from ancient artifacts through Early Americana, French and English furniture, up to Art Deco and Art Nouveau. Hours are Mon.-Sat. 11-9, Sun. 1-6; admission is $6. Fri., 1/20, the Preview Party begins at 6:30, tickets at $90; at 5, a Patrons' Preview Party is $150. Tickets to these, which may be used for any day during the show as well, from the East Side House Settlement (655-5250), which benefits from the show proceeds, with the exception of the actual sales of the antiques.

**NATIONAL BOAT SHOW**—New York Coliseum, thru 1/22. Weekdays noon-10; Sat. 10-10; Sun. 11-7. $6, children $2. 600-plus boats (a record) on view, from inflatable numbers and 7-foot dinghies to sailboats and luxury cruisers of all kinds, plus equipment and other merchandise.

**MANTEO SICILIAN MARIONETTE THEATER**—Life-size "actors" in a swashbuckling episode from Ariosto's *Orlando Furioso,* "L'Amore di Isabella e Zervino." The lively show is done in Italian, but introduced with English couplets, and has piano and special effects. And if you want to know more about the troupe, there's a 23-minute film preceding the show called "It's One Family—Knock on Wood," by Tony De Nonno. It's all at Symphony Space, Broadway at 95th St. (864-5400), 1/19-22 at 7:30, with matinees 1/21 and 22 at 3. $8, children $4; in advance, $7 and $3.50.

***A SYMPOSIUM, TWO OPEN HOUSES, AND A CONFERENCE***—on a variety of topics. In keeping with the mood of the Antiques Show, "Collecting and Connoisseurship" is a one-day symposium sponsored by the New-York Historical Society and *Antiques* magazine. Date is 1/21, in the auditorium and galleries at the Society, C.P.W. and 77th St. Morning sessions are devoted to silver and paintings, the afternoon pair to porcelain and the American decorative arts, with four specialists on the podium talking about the arts of collecting and appreciating each. Fee of $150 includes luncheon with the speakers. Phone Charlotte E. Smith at the Society, 873-3400, to check on availability... Two events that sound like sociable fun, at the 92nd Street Y, Lexington Ave., 1/22: From noon to 5, you can join a quilting bee, sitting around a large frame and working away with experts from "Come Quilt With Me, Inc." You must reserve for this (427-6000, ext. 172), and it's free. The Jewelry Studios at the Y will hold open house the same day, 3-5, so that you can look around, see a slideshow, and ask questions... The YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), is also staging an open house on its registration day, 1/22, 1-3, where you might ask questions about the dance studio, the new Fitness Center (open to tour), or adult and after-school programs. There'll be movies for the kids and a Nursery School benefit bake sale going on at the same time... "Women and Work," a conference at Riverside Church, the Drive at 122nd St., is open to all, 1/21, 9:30-3:30, for a fee of $12 (222-5900, ext. 359). Elizabeth Dodson Gray on women's values, Daryl Funche on internal barriers to effectiveness, and Wendy Reid Crisp on the present and future reality of the workplace are on the day's program, with child care available throughout.

**SOUTH STREET VENTURE,** *an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst.* Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour: Mon.-Thurs., 11-8; Fri. and Sat., 11-9; Sun., noon-8. $4.50, children under 12 $3.

**RECORDS FLEA MARKET**—At EventCenter, 203 W. 25th St. (989-9026). 1/21, 11-4. Admission is free; browse and buy LPs, 45s, 78s; prices up from 50 cents.

**NEW YORK EXPERIENCE**—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

## Tours

**UNION SQUARE - CHELSEA ARTISTS' STUDIOS**—Visit them on a walk with the Floating Gallery (254-3690). 1/21 at 1. Call for meeting place. $5.

**NATURE WALKS**—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1... Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

**URBAN PARK RANGERS,** walks and workshops. All free, except where noted. In the Bronx: 1/22 at 1, "Orchard Beach, a Robert Moses Milestone." Meet on the main staircase next to the mall along the beach (548-7880)... Brooklyn (856-4210): 1/21 at 1, meet at the seal pool, Prospect Park, for a tour of the zoo, past, present, future. 1/21 at 1, meet at Grand Army Plaza arch for a tour focusing on Robert Moses's contributions. 1/22 at 11 a.m., if snow, meet at Ave. U and Burnett St. for a cross-country ski tour on winter ecology. If no snow, a walking tour. Phone 856-4210 to reserve... Manhattan (397-3091): 1/21 at 2, meet at 72nd St. and Riverside Dr. for a Riverside Park tour, "the Robert Moses Legacy." 1/22 at 1, meet at the Maine Monument, 59th St. and Columbus Circle, for a tour of the bridges and arches of Central Park... Queens (699-4204): 1/22 at noon, meet at the Unisphere, Flushing Meadows-Corona Park, for a tour on the legacy of Robert Moses... Staten Island (442-1304): 1/22 at 11 a.m., Robert Moses and Staten Island; phone for meeting place.

**HOOD SKYSCRAPERS**—1/21, 28 at 1, walking tour focusing on architect Raymond Hood, with preservation specialist Anthony Robins. Weather permitting; reservations only: 878-2453.

**GREENWICH VILLAGE**—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

**CONSERVATION AND THE OUTDOORS**—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). 1/22 at 1, walk in Clay Pit Ponds State Park, to identify winter trees. Phone 967-1976 for meeting place.

**OUTDOORS CLUB**—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Meantime: 1/22, meet at 10:30 a.m., near token booth for "D" train, Prospect Park station, Brooklyn, for a "nature and cultural walk" at the Brooklyn Botanic Garden and Brooklyn Museum. $1 (998-3793, eves. to 9:30).

## Sports

**HOCKEY—N.Y. Rangers,** Madison Square Garden (563-8036), $7-$18. 1/16 at 7:30, vs. Detroit. 1/18 at 7:30, vs. St. Louis. 1/20 at 7:30, vs. Pittsburgh... **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. Next game: 1/26 at 8:05, vs. Quebec.

**BASKETBALL**—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 1/17 at 7:35, vs. New Jersey. 1/19 at 7:35, vs. Chicago. 1/21 at 7:35, vs. Atlanta.

**INDOOR SOCCER—New York Arrows,** at Nassau Coliseum, Uniondale, L.I. (516-692-7769). Next home game, 1/27 at 8:05, vs. Kansas City... **Cosmos,** at Madison Square Garden (564-4400). $5-$12. Next game, 1/25 at 7:30, vs. Tampa Bay. At Meadowlands, 1/19 at 7:30, vs. San Diego.

**BOXING**—All-star bouts, Madison Square Garden (564-4400). 1/20 at 7:30. $10, $15.

**WRESTLING**—All-star matches. Madison Square Garden (564-4400). 1/23 at 8. $6-$11.

**COLLEGE BASKETBALL**—*Doubleheaders:* Seton Hall vs. Pittsburgh, St. John's vs. Georgetown. Madison Square Garden (564-4400). 1/21 at 12:30. $5-$11.

## Children

**FEATHERSTONE POETRY & SONG**—Joanna Featherstone, with black folk music and the poetry of Langston Hughes and Paul Dunbar. Third Street Music School Settlement, 235 E. 11th St. (777-3240), 1/22 at 1:30 and 3:30. $3.

**SHEEP IN THE MIDDLE AGES**—A family program at the Cloisters, Fort Tryon Park (923-3700). 1/21 at noon and 2. Free with museum admission; suggested: $4 adults, $2 students; children under 12, with an adult, free.

**HANSEL AND GRETEL**—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

**L'HEURE DU CONTE**—Story hour, in French, for ages 3-6. French Institute/Alliance Francaise, 22 E. 60th St. (355-6100). 1/20 at 4. $1.

**INSIDE OUT,** a musical, for grades up to the sixth. Congregation Shearith Israel, 2 W. 70th St. (873-0300). 1/22 at 11 a.m. $2.50.

**BEAUTY AND THE BEAST,** by the Puppet-Folk Theatre Co., in shadow puppet theater. 53 Hudson St., 3 blocks north of Chambers St. (249-4325), Sat. and Sun. at 3. $2.50; adults $4.

**URBAN PARK RANGERS,** who regularly tour the boroughs' parks (see Tours, above), will set up shop with hands-on exhibits for the next two weekends, as follows: Bronx (589-0096): 1/21, Bronx River Park; 1/28, Claremont Park, each at 10:30-3:30. Brooklyn (856-4210): 1/21, Brower Park; 1/28, Carroll Park, each 10:30-3. Manhattan (397-3091): 1/28, Morningside Park, noon-3 (none 1/21). Queens (699-4204): 1/21, Springfield Park; 1/28, McNeil Park, each 1-3. Staten Island (699-4204): 1/21, cross-country ski workshop; if no snow, ice-skating workshop, each 10-1. Phone for specifics on all these.

**DUMBO**—A showing of the Disney film. Dalton School Martin Theater, 108 E. 89th St. (722-5160, during school hours). 1/21 at 2. $2.

**RUMPELSTILTSKIN,** by Pickwick Puppet Theatre. Colden Center, Queens College, LIE and Kissena Blvd. (793-8080). 1/21 at 11 and 2. $2.50, $3.50.

**SHARK!**—Family program at the New York Aquarium, W. 8th St. and the Boardwalk, Coney Island, Brooklyn (266-8711). Slides, films, tank feeding. 1/21, 1-3. $6; adults $8.

**HANSEL AND GRETEL,** by the Puppetworks. Adaptation of the Humperdinck opera. Old First Church, 729 Carroll St., Brooklyn (638-5725), Sun. thru Jan. $3.50.

**WAVE HILL LEARNING CENTER**—Open weekdays noon-4:30. Sat. and Sun. 11-4:30. A touch table with mystery objects, also three new aquariums, changing exhibits, and more. Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055). Free weekdays; weekends $2 adults, $1 students, children under 14 free.

**TALES OF CHELM**—Riddling jokes, comedy, songs in the land of Chelm. New York Theatre Ensemble, 62 E. 4th St. (697-2549). Sun. at 2 thru 2/19. $4.

**THE DREAM PRINCESS,** a musical fantasy. Ten-Ten Rep, 1010 Park Ave., Park Avenue Christian Church at 85th St. (288-3246). 1/21 at 11 a.m.; 1/22, 29 at 2; 1/20, 27 at 8; 1/28 at 12:30 and 3:30. $4; adults, $6.

**MYSTERY FLYER**—Learn this creature's identity, in a trail walk, craft project, games, stories. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 1/18, 26 at 1. 4-6-year-olds only. Registration required. $3.

**ONCE UPON A...SUNDAY**—Storytelling for ages 5 and up. 92nd Street Y at Lexington Ave. (427-6000, ext. 137). 1/22 at 11 a.m., Jeannine Laverty in New York, N.Y., and New York: tales of our city and state from native Americans to immigrants. $3.50.

**JENNIFER AND HER BAG LADY**—On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073), Sat. 1/21, at 1 and 3:30. $3; adults, $4.

**CRICKET ON THE HEARTH,** Dickens's fairy tale. Theater of the Open Eye, 316 E. 88th St. (534-6909). 1/21, 22, 28, 29 at 2; 2/7, 14 at 7:30. $4.

**TALES OF TREASURE ISLAND**—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

**SPECIAL EXHIBITS**—"Children's Children: American Folk Dolls," at the Museum of American Folk Art, 49 W. 53rd St., thru 2/26... "The Robot Exhibit: History, Fantasy, and Reality," at American Craft Museum II, 77 W. 45th St., thru 5/11.

**LITTLE PEOPLE'S THEATRE COMPANY**—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

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## OTHER EVENTS

**THE MOUSE HOUSE,** and Marionette Ballet; with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 2/19. $2.50. Reservations a must.

**ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS**—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

**TOTO AND THE WIZARD OF WALL ST.**—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

**MUSEUM OF THE CITY OF NEW YORK,** Fifth Ave. and 103rd St. (534-1672). 1/21 at 1:30, the Nifty Puppeteers in "Rumpelstiltskin." $2.50. . . Please Touch demonstration follows at 2:40. $1. . . 1/22 at 3, Folk songs by the Bergerfolk, a singalong. $3.

**MICHAEL TAUBENSLAG PRODUCTIONS**—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 1/22, "Cinderella," at 1; "Peter Pan Meets the Wicked Wizard," at 2:30. $3.50.

**PUBLIC LIBRARY**—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 1/16 at 6, "The Yearling," the 1946 film. 1/19 at 4, short films, ages 3-8. . . Muhlenberg branch, 209 West 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish.

**13TH STREET REPERTORY COMPANY**—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

**CENTRAL PARK LEARNING CENTER**—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 1/21 at 1, a family workshop: "Feed the Birds, Chickadee, Chickadee." Free, but must pre-register (772-0210).

**SELECTED WORDS**—Jazz guru Billy Taylor, pianist-composer- teacher-performer, gives a "Jazz Profile" lecture at Carnegie Hall, 1/21 at 6:30. The free series is courtesy of Dewar's—a toast to them—and his topic is "Jazz, America's Classical Music". . . "The White House and Its Collections," a talk by Clement E. Conger, curator of the White House's diplomatic reception rooms, will fit right in at the Colonial Dames of America hq., 421 E. 61st St., 1/19 at 6. Fee is $5. . . "Emily Brontë, a Psychological Portrait," opens the Manhattan Theatre Club's Talks With Writers series, 1/23 at 7:30. Emilie Glen and Norma Rand Crandall will speak, at 221 E. 71st St. (288-2500). $6.50

**MAGIC TOWNE HOUSE,** 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

**THE BLUEBIRD OF HAPPINESS,** a new musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 2/5, at 1 and 3:30. $3.50.

**CHILDREN'S "NIGHTCLUBS"**—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, $5 minimum. . . **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

**G.A.M.E.**—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. $3; adults, $2. New exhibit, thru 1/31: "Time Scores: New Performance Notations for Music, Dance, Drama, Video, Poetry." Sat. at 4, animal feeding. 1/21 at 1:30 and 3, 1/22 at 2, "Great Big Beautiful Dolls," create your very own. 1/21 at 1: the Mimestrals, with a mime workshop. All free, with museum admission.

**METROPOLITAN MUSEUM OF ART,** Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 1/21 at 1:30, "How to Kazoo"—learn to "whistle hum," with Barbara Stewart. Free with museum admission.

**STATEN ISLAND CHILDREN'S MUSEUM**—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 1/21 at 1:30, Carol Freeman with Balkan folksongs. 1/22 at 1:30, Bill and Mary Buchen, in a sound-sculpture concert. Free with museum admission.

**BROOKLYN CHILDREN'S MUSEUM**—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning activities. Special exhibit: Discover Dolls, Reflections of Ourselves. Wed. at 3, Sat. at 11 a.m., slide shows on New York's history; 1/18 and 21: "The Era of Sailing Ships."

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# NIGHTLIFE

| KEY TO ABBREVIATIONS | |
|---|---|
| AE | American Express |
| CB | Carte Blanche |
| DC | Diners Club |
| MC | MasterCard |
| V | Visa |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## Pop/Jazz

**AMAZONAS—492 Broome St.**, 966-3371. Restaurant featuring the music of Brazil. Sun., Tiberio Nascimento. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Mario Toledo. Fri., Angelo Santos. Sat., Clarice Taylor. AE, CB, DC

**ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts.**, 242-9066. 1/20, 21, Major Holley & Hilton Ruiz. 1/27, 28, Jaki Bayard. No credit cards.

**BLUE NOTE—131 W. 3rd St.**, 475-8592. Three shows nightly, beginning at 9:30. 1/16, Carol Wardach & Trio; Stephanie Crawford & Trio. 1/23, Jodi Ebling & Trio; Kent Eanes Quartet. 1/24-29, Ray Barretto & his Salsa/Jazz Orchestra with Dave Valentin. AE, MC, V.

**THE BOTTOM LINE—15 W. 4th St.**, 228-7880. Shows at 9 & midnight. 1/19-21, Leader of the Pack (songs by Ellie Greenwich), sung by Karla DeVito, Rory Dodd, Ula Hedwig, Bobby Jay, Darlene Love, Hank Martin and Ellie Greenwich. No credit cards.

**BRADLEY'S—70 University Pl., at 11th St.**, 228-6440. Restaurant/bar. 1/16-21, Joanne Brackeen & Cecil McBee. 1/23-28, Hilton Ruiz & Major Holley. Music from 9:45. AE, CB, DC, MC, V.

**CAJUN—129 Eighth Ave., at 16th St.**, 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

**CATTAILS—2589 Broadway at 97th St.**, 865-6100. Continental/American restaurant. Shows Tues.-Sat. at 10 & midnight. No credit cards.

**THE COOKERY—University Pl.**, 674-4450. Jazz singer Carrie Smith, Wed.-Sat. at 9 & 11. And thru January, singer Laura Theodore, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11:30. AE, MC, V.

**EAGLE TAVERN—355 W. 14th St.**, 924-0275. Mon., Irish Sessions. 1/21, Sandy Bradley & the Small Wonder Band. 1/28, The Chicken Chokers. Shows at 8:15. No credit cards.

**EDDIE CONDON'S—144 W. 54th St.**, 265-8277. 1/22, Danny Imperio & The Metropolitan Bopera House. 1/29, Scott Hamilton Quintet. AE, DC, MC.

**FAT TUESDAY'S—190 Third Ave.**, 533-7902. (Club closed for renovation. Will reopen 2/21.) AE, MC, V.

**FOLK CITY—130 W. 3rd St.**, 254-8449. 1/16, 23, 30, Beth Lapides, in residence. 1/18, 25, Music for Dozens. 1/22, Livingston Taylor. No credit cards.

**GREENE STREET CAFE—101 Greene St.**, 925-2415. Multilevel floors for entertainment. 1/16, Martin Aubert Duo. 1/17-21, pianist Harold Mabern & Jamil Nasser on bass. 1/22, 23, Errol Parker. 1/24-26, jazz guitarist Jack Wilkins with pianist Albert Dailey. AE, MC, V.

**GREGORY'S—63rd St. & First Ave.**, 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Emme Kemp. Mon.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

**HORS D'OEUVRERIE—One World Trade Center**, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio plays for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

**KNICKERBOCKER SALOON—33 University Pl.**, 228-8490. Atmospheric jazz and dining room with music starting at 10. 1/17-21, 24-28, pianist Cedar Walton with Ron Carter on bass. AE, MC, V.

**LUSH LIFE—184 Thompson St., at Bleecker St.**, 228-3788. Italian restaurant and jazz club. AE, MC, V.

**MICHAEL'S PUB—211 E. 55th St.**, 758-2272. Thru 1/28, singer Julie Wilson in *Julie Wilson sings the Lyrics and Music of Cole Porter*, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

**RED BLAZER, TOO—1576 Third Ave.**, 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

**SEVENTH AVE. SO.—21 Seventh Ave. So.**, 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 1/16, 23, 30, Gil Evans Orchestra. 1/17, Julie Coryell. 1/18, Benny Wallace & John Schofield. 1/19, Kieja Bostic. 1/20, 21, Boss with Eric Gale, Richard Tee, George Young, Idris Muhammed, & Gary King. 1/22, Elements, with Mark Egan, Danny Gotlieb, Clifford Carter, & Bill Evans. 1/24, Rob Lock. 1/25, LeeAnn Ledgerwood. MC, V.

**S.N.A.F.U.—Sixth Ave., at 21st St.**, 691-3535. 1/24, Tom McVeety. 1/25, Burdette Brothers. No credit cards.

**SWEET BASIL—88 Seventh Ave. So.**, 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. Thru 1/21, Amiri Baraka (LeRoy Jones), with "Primitive World." 1/22, Colson Unity Troupe. 1/23, Frank Wright Quartet. 1/24-28, David Murray Quartet, with John Hicks, Reggie Workman, & Eddie Blackman. AE, MC, V.

**SWEETWATERS—170 Amsterdam Ave., at 68th St.**, 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 1/17-21, singer Cheryl Alexander. 1/24-28, Rhetta Hughes. Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

**VILLAGE GATE—Bleecker & Thompson Sts.**, 475-5120. **The Terrace:** 1/16, Mongo Santamaria. 1/18-29, Tommy Flanagan & George Mraz. No credit cards.

**ZINNO—126 W. 13th St.**, 924-5182. Italian restaurant with music starting at 8. 1/17-21, pianist Jane Jarvis, with Milt Hinton on bass. 1/24-28, Jack Wilson Duo. (No live music on Mondays.) AE.

## Country/Western

**CITY LIMITS—10th St. & Seventh Ave.**, 243-2242. Country music and dancing. No credit cards.

**LONE STAR CAFE—Fifth Ave., at 13th St.**, 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC, V.

**O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts.**, 751-5470. Country music hang-out. 1/16, 17, Second Line. 1/18, City Eastern. AE, DC, MC, V.

## Comedy/Magic

**BIG APPLE COMEDY ROOM—157 E. 55th St.**, 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

**CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts.**, 924-3499. American-Continental restaurant with cabaret. 1/17-22, comedian Robert Klein. Shows Tues.-Sun. at 11:30. AE, MC, V.

**CATCH A RISING STAR—1487 First Ave.**, 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

**COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St.**; 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

**DANGERFIELD'S—1118 First Ave.**, 593-1650. Shows Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

**IMPROVISATION—358 W. 44th St.**, 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

**MAGIC TOWNE HOUSE—1026 Third Ave.**, 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

**MONKEY BAR—60 E. 54th St.**, (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

**MOSTLY MAGIC—55 Carmine St.**, 924-1472. Nightclub/theater featuring magic and comedy. Thru 1/28: Tues., Showcase. Wed., magician Joe Devlin with singer Pamela Smith. Thurs., magician Iman with comedian Terry Day. Fri.-Sat., magician Imam with comedian Bernie Travis. AE, MC, V.

## Disco/Dancing

**BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts.**, 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

**DOWNSTAIRS AT JOANNA—18 E. 18th St.**, 675-7900. Intimate nightclub with dancing to the Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

**JIMMY WESTON'S—131 E. 54th St.**, 838-8384. Restaurant which serves up jazz and dancing. Singer Michelle Celli performs thru 2/11, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

**THE RED PARROT—617 W. 57th St.**, 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. No credit cards.

**REGINE'S—502 Park Ave., at 59th St.**, 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

**ROSELAND—239 W. 52nd St.**, 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

**S.O.B.'s—204 Varick St.**, 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

## Floor Shows/Cabaret

**THE BALLROOM—253 W. 28th St.**, 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. *Peggy Hewett's New Tropical Revue,* Fri. at 9, Sat. at 9 & 11. AE, MC, V.

**CAFE VERSAILLES—151 E. 50th St.**, 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

**CHIPPENDALES—1110 First Ave., at 61st St.**, 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

**FREDDY'S—308 E. 49th St.**, 888-1633. Restaurant/bar. 1/16-21, at 8:30, John Gabriel; at 11 p.m., Tammy Grimes. AE, MC, V.

**GOODTIMES—3rd Ave. at 31St.**, 686-4250. Cabaret musical, *Goodbye, Corona,* starring Joey Faye in a 90-minute revue, Mon.-Thurs. at 8, Fri. & Sat. at 6. AE, MC, V.

**IBIS—151 E. 50th St.**, 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

**O'NEAL'S 43RD STREET—147 W. 43rd St.,** 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at 8:30 & 11, Wed. at 5:30. Every Wed. at 10, political humorist Joan Cushing/Mrs. Foggybottom. AE, CB, DC, MC, V.

**PALSSON'S—158 W. 72nd St.,** 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. Thursdays at 11, thru February, *Miss Gulch Lives,* a musical revue by Fred Barton. AE, CB, DC, MC, V.

**PANACHE—1409 Sixth Ave.,** 765-5080. Restaurant/cabaret. *Wanted-Dead or Alive* a musical show produced by Lee Reynolds, starring Patrick Jude, Lisa Sherman, Mark Morales, Janet Aldrich, Bob Kaufman, and Paula Newman. Wed.-Sat. at 8:30 & 11. AE, MC, V.

**RAINBOW GRILL—30 Rockefeller Plaza, 65th floor,** way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

**SILVER LINING—349 W. 46th St.,** 245-5100. Restaurant/Cabaret. AE, CB, DC, MC, V.

**S.P.Q.R.—133 Mulberry St.,** 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

## Hotel Rooms

**ALGONQUIN—59 W. 44th St.,** 840-6800. **Oak Room:** Singer-pianist Steve Ross every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

**CARLYLE—Madison Ave. & 76th St.,** 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/10, jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

**GRAND HYATT—Park Ave., at 42nd St.,** 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

**HILTON—53rd St. & Sixth Ave.,** 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

**INTER-CONTINENTAL—111 E. 48th St.,** 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

**PARKER MERIDIEN—119 W. 56th St.,** 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

**PIERRE—Fifth Ave., at 61st St.,** 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

**PLAZA—Fifth Ave., at 59th St.,** 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

**SHERATON CENTRE—52nd St. & Seventh Ave.,** 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 1/21. **La Ronde:** *Paradise on Ice,* an elaborate ice-skating revue, extended thru 2/18, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

**SHERRY-NETHERLAND—781 Fifth Ave.,** 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

**ST. REGIS SHERATON—Fifth Ave., at 55th St.,** 753-4500. **King Cole Room:** *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11; thru 3/3. **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri., 4-9; Sat., 6-9. The Mike Cerrati Trio, thru 3/3, Tues.-Sat. 5:30-7:30. Thru Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

**WALDORF-ASTORIA—Park Ave. & 50th St.,** 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 8-1 a.m. Judith Keithly Trio play Sun. & Mon. AE, CB, DC, MC, V.

## Background Music

**THE BACK PORCH—488 Third Ave., at 33rd St.,** 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

**GIOVANNI'S ATRIUM—100 Washington St.,** 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

**MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts.,** 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

## Piano Rooms

**ANDREW WILLIAM—1340 First Ave., at 72nd St.,** 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

**BROADWAY JOE—315 W. 46th St.,** 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

**CAFE DIVINO—1544 Second Ave., bet. 80th-81st Sts.,** 517-9269. Italian restaurant. Entertainment Tues. thru Sat., from 10:30-2 a.m., Sun. noon thru 4 p.m. No Credit Cards.

**CARNEGIE TAVERN—165 W. 56th St.,** 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

**COVENT GARDEN—133 W. 13th St.,** 675-0020. Continental restaurant with pianist Steve Brewer entertaining Wed.-Sat., 8-midnight. AE, MC, V.

**DON'T TELL MAMA—343 W. 46th St.,** 757-0788. **The Backroom:** 1/18-21, 25-28, singer/comedian Celeste at 11 p.m. **Cabaret/piano bar:** 1/18-21, 25-28, singer/comedian Amy Ryder, backed by a group of jazz musicians. Shows at 8:30. No credit cards.

**DUPLEX—55 Grove St.,** 255-5438. Cabaret/piano bar. 1/16, Sue Rene Bernstein & Christine Donnelly. 1/17-21, 24-28, The Nunsense Story. 1/22, Mickie Santucci. Shows at 8 and 11. No credit cards.

**HANRATTY'S—1754 Second Ave.,** 289-3200. Dick Wellstood, thru January. AE.

**JOES PIER 52—163 W. 52nd St.,** 245-6652. Thru 1/28, The "Doc" Johnson Duo Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

**LE VERT GALANT—109 W. 46th St.,** 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

**MRS. J'S SACRED COW—228 W. 72nd St.,** 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

**NICKELS—227 E. 67th St.,** 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

**OLIVER'S—141 E. 57th St.,** 753-1980. **Upstairs:** Sun., pianist Norman Curtis. Pianist Al Foster, Tues.-Fri. from 9 p.m.-1 a.m. Mon at 9, *Broadway Tomorrow* hosted by Elyse Curtis. AE, DC, MC, V.

**PIANO BAR—69th St. & Broadway,** 787-2501. Open from 9. Mon.-Tues., Comedy Showcase. Wed.-Sun., Houston Allred. AE, DC, MC, V.

**THE RAVELLED SLEAVE—79th St. at Third Ave.,** 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

**RUPPERT'S—Third Ave. at 93rd St.,** 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

**SPINDLETOP—254 W. 47th St.,** 245-7326. Continental restaurant. Singer-pianist Dennis Liburd plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. **Upstairs:** *Class Act,* a new musical revue featuring Paul Fredericks, Susan Mondzak, and Sally Yorke, previews 1/20 & 21, then opens formally 1/27; Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

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# RESTAURANT DIRECTORY

### KEY TO ABBREVIATIONS

| | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| (I) | **Inexpensive—Mostly $15 and under*** |
| (M) | **Moderate—Mostly $15-$35** |
| (E) | **Expensive—Mostly $35 and over*** |
| AE | **American Express** |
| CB | **Carte Blanche** |
| DC | **Diners Club** |
| MC | **MasterCard** |
| V | **Visa** |
| Formal: | **Jacket and tie** |
| Dress Opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## Manhattan

### Lower New York

**AMAZONAS—492 Broome St.**, 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

**AMERICAN HARVEST—3 World Trade Center, in the Vista International**, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

**ANGELO—146 Mulberry St.**, 966-1277. Casual. Italian. *Spcls: fritto misto, lobster fra diavolo.* Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

**BERNSTEIN ON ESSEX—135 Essex St.**, 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

**CAPSOUTO FRERES—451 Washington St.**, 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

**CINCO DE MAYO—349 W. Broadway**, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

**THE COHO—11 Fulton St.**, 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

**FORLINI'S—93 Baxter St.**, 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

**FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts.**, 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**GIOVANNI'S ATRIUM—100 Washington St., at Rector St.**, 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. *Same menu Mon.-Fri. 11:30-9. Pre-theater D.* Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**GORDON'S—38 MacDougal St., nr Prince St.**, 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 5. Closed Mon. **(M)** AE, CB, DC.

**GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts.**, 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

**GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International**, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

**IN THE PINK/WINGS—76 Wooster St., at Spring St.**, 966-1300. Casual. American. Spcls: fettuccine with scallops and shrimps, sliced duck sautéed in port wine sauce, double breast of chicken with pinenuts and honey mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Bar til 4 a.m. Br Sun. noon-4:30. Pianist eves. **(M)** AE, CB, DC.

**LAUGHING MOUNTAIN—148 Chambers St.**, 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

**NEW DEAL—152 Spring St.**, 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

**OMEN—113 Thompson St.**, 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

**RACHEL'S—25 Hudson St., at Duane Park**, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

**RUGGERO—194 Grand St.**, 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

**SOHO CHARCUTERIE—195 Spring St., at Sullivan St.**, 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

**S.P.Q.R.—133 Mulberry St.**, 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.**, 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

**WINDOWS ON THE WORLD—One World Trade Center**, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

**YANKEE CLIPPER—170 John St., bet. South & Front Sts.**, 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

### Greenwich Village

**BIANCHI & MARGHERITA—186 W. 4th St.**, 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

**BONDINI'S—62 W. 9th St.**, 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

**THE COACH HOUSE—110 Waverly Pl.**, 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

**EL COYOTE—774 Broadway, bet. 9th & 10th Sts.**, 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

**GRANADOS—125 MacDougal St.**, 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

**GUADALAJARA—49 Carmine St.**, 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

**JOHN CLANCY'S—181 W. 10th St., at Seventh Ave.**, 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

**LA TULIPE—104 W. 13th St.**, 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

**MINETTA TAVERN—113 MacDougal St., at Minetta La.**, 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

**MONTE'S—97 MacDougal St.**, 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

**PIZZAPIAZZA — 785 Broadway, at 10th St.**, 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m. , Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

**RINCON DE ESPANA—226 Thompson St.**, 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.**, 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

**SEVILLA—62 Charles St., at W. 4th St.**, 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

**TEXARKANA—64 W. 10th St.**, 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

**24 FIFTH AVENUE—24 Fifth Ave., at 9th St.,** 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

**VILLA MOSCONI—69 MacDougal St.,** 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

### 14th-42nd Streets, East Side

**THE BACK PORCH—488 Third Ave., at 33rd St.,** 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

**BIENVENUE—21 E. 36th St.,** 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

**DUBROVNIK—88 Madison Ave., at 29th St.,** 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

**EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts.,** 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

**FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St.,** 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

**GIAMBELLI—238 Madison Ave., at 37th St.,** 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

**HSF—578 Second Ave., at 32nd St.,** 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

**HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts.,** 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

**JOANNA—18 E. 18th St.,** 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

**LA COLOMBE D'OR—134 E. 26th St.,** 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

**LA TOJA—519 Second Ave., at 29th St.,** 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

**MADISON TOWERS HOTEL—22 E. 38th St.,** 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

**MINDY'S—212 E. 42nd St., in the Harley Hotel,** 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

**OYSTER BAR & RESTAURANT—Grand Central Terminal,** 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

**SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts.,** 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

**TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central)** 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

### 14th-42nd Streets, West Side

**THE BALLROOM—253 W. 28th St.,** 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

**CHEERS—120 W. 41st St.,** 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

**CROCKFORD'S—358 W. 23rd St.,** 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

**DINO CASINI'S—132 W. 32nd St.,** 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

**EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel,** 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

**KEENS—72 W. 36th St.,** 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

**LINO'S—147 W. 36th St.,** 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

**NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St.,** 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts.,** 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

### 43rd-56th Streets, East Side

**ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg.,** 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

**AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel,** 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental,** 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

**BILL HONG'S—227 E. 56th St.,** 355-2031. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

**BILL'S GAY NINETIES—57 E. 54th St.,** 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

**CAFE VERSAILLES—151 E. 50th St.,** 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

**CHRIST CELLA—160 E. 46th St.,** 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood.

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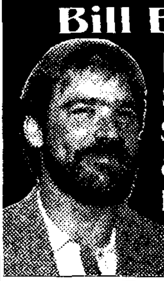
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# RESTAURANT DIRECTORY

Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

**CITY LUCK—127 E. 54th St.,** 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

**CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel,** 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**ELMERS—1034 Second Ave.,** 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

**ENOTECA IPERBOLE—137 E. 55th St.,** 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

**FONDA LA PALOMA—256 E. 49th St.,** 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. *cocktail hour featuring Mexican hors* d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

**FOUR SEASONS—99 E. 52nd St.,** 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,** 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**IL NIDO—251 E. 53rd St.,** 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

**KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel,** 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

**LA BIBLIOTHEQUE—341 E. 43rd St.,** 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LA CÔTE BASQUE—5 E. 55th St.,** 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops *sautées aux amandines. Res. nec.* L *Mon.-Sat.* noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave.,** 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LA RÉCOLTE—110 E. 49th St.,** 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

**LE CHEVAL BLANC—145 E. 45th St.,** 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LE CYGNE—55 E. 54th St.,** 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

**LELLO RISTORANTE—65 E. 54th St.,** 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**LE PERIGORD—405 E. 52nd St.,** 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

**LUTECE—249 E. 50th St.,** 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

**MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St.,** 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

**MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts.,** 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

**MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts.,** 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

**MAUDE'S—Lexington Ave. & 51st St.,** 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. *D daily 5-midnight. Snack menu daily* 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

**MIMI'S—984 Second Ave., at 52nd St.,** 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

**MISS BROOKS RESTAURANT—926 Third Ave., at 56th St.,** 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

**NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion,** 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

**NANNI'S—146 E. 46th St.,** 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

**PALM—837 Second Ave., at 45th St.,** 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

**PEN & PENCIL—205 E. 45th St.,** 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

**PENG TENG—219 E. 44th St.,** 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. *Open daily noon-11 p.m.* **(M)** AE, CB, DC.

**THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place,** 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

**ROMA DI NOTTE—137 E. 55th St.,** 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

**SAITO—305 E. 46th St.,** 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

**SERYNA—11 E. 53rd St.,** 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**SHINBASHI—280 Park Ave., on 48th St.,** 661-3915. Dress opt. Tatami and western seating for Japanese *food. Res. sug.* L *Mon.-Fri.* 11:30-2:30. D *Mon.-Sat.* 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**SHUN LEE PALACE—155 E. 55th St.,** 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

**SMITH & WOLLENSKY—Third Ave. & 49th St.,** 753-1530. Dress opt. American. Spcls: 16-oz steak, 4-

to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

**TANDOOR—40 E. 49th St.,** 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

**TANG'S CHARIOT—236 E. 53rd St.,** 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

**TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion,** 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

**TORREMOLINOS—230 E. 51st St.,** 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

**TOSCANA—246 E. 54th St.,** 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

**TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace,** 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

**TSE YANG — 34 E. 51st St.,** 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

**WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts.,** 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

## 43rd-56th Streets, West Side

**ALGONQUIN—59 W. 44th St.,** 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

**THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St.,** 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**AU TUNNEL—250 W. 47th St.,** 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

**BARBETTA—321 W. 46th St.,** 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**BOMBAY PALACE—30 W. 52nd St.,** 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

**CAFE DE FRANCE—330 W. 46th St.,** 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

**CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel,** 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

**CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St.,** 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

**CENTURY CAFE—132 W. 43rd St.,** 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

**DARBAR—44 W. 56th St.,** 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

**FOOD AMONG THE FLOWERS—18 W. 56th St.,** 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

**FRENCH SHACK—65 W. 55th St.,** 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

**FUJI—238 W. 56th St.,** 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**GALLAGHER'S STEAK HOUSE—228 W. 52nd St.,** 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

**GEORGES REY—60 W. 55th St.,** 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

**HURLEY'S—1240 Ave. of Americas, at 49th St.,** 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

**ITALIAN PAVILION—24 W. 55th St.,** 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

**JACK KAPLAN'S AT WEST 47th—71 W. 47th St.,** 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

**JACK'S EPICURE—344 W. 46th St.,** 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

**JOES PIER 52—163 W. 52nd St.,** 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

**LA BONNE SOUPE—48 W. 55th St.,** 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

**LA CARAVELLE—33 W. 55th St.,** 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

**LE CHAMBERTIN—348 W. 46th St.,** 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

**L'ESCARGOT—47 W. 55th St.,** 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

**LE VERT-GALANT—109 W. 46th St.,** 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

**MOVENPICK—790 Seventh Ave., at 51st St.,** 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

**O'LUNNEY'S STEAK HOUSE—12 W. 44th St.,** 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

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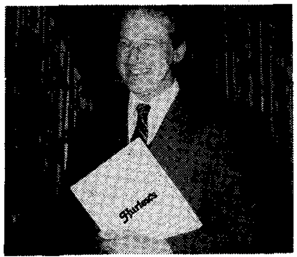

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# RESTAURANT DIRECTORY

**ORSINI'S—41 W. 56th St.,** 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

**PATSY'S—236 W. 56th St.,** 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

**RAGA—57 W. 48th St.,** 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

**RAINBOW ROOM—30 Rockefeller Plaza,** 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

**RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel,** 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

**SAN MARCO—36 W. 52nd St.,** 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**SEA FARE OF THE AEGEAN—25 W. 56th St.,** 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

**SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts.,** 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

**SPINDLETOP—254 W. 47th St.,** 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor,** 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**"21" CLUB—21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

**VICTOR'S CAFE 52—236 W. 52nd St.,** 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

**WARWICK HOTEL—54th St. & Ave. of the Americas,** 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

## 57th-60th Streets

**AMY'S—147 W. 57th St.,** 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

**BRUCE HO'S FOUR SEAS—116 E. 57th St.,** 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

**BRUNO—240 E. 58th St.,** 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

**CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park,** 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

**CAFE GALLERIA—115 E. 57th St.,** 308-5511. Casual. French-Italian. Spcls: fettuccine Galleria, Atlantic salmon with fennel, dill, lemon and wine sauce, chicken triestuna. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 4:30-11. Ent. Tues.-Sat. Closed Sun. **(M)** AE, MC, V.

**FONTANA DI TREVI—151 W. 57th St.,** 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

**GAYLORD—50 E. 58th St.,** 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

**GIAN MARINO—221 E. 58th St.,** 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

**GIRAFE—208 E. 58th St.,** 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

**INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South,** 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

**JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel,** 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

**KAPLAN'S AT THE DELMONICO—59 E. 59th St.,** 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

**LA FENICE—242 E. 58th St.,** 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LE BIARRITZ—325 W. 57th St.,** 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

**LE PATIO—118 W. 57th St., in the Hotel Parker Meridien,** 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

**LE STEAK—1089 Second Ave., bet 57th & 58th Sts.,** 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's,** 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

**THE MAGIC PAN—149 E. 57th St.,** 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

**THE MANHATTAN OCEAN CLUB—57 West 58th St.,** 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E). AE, CB, DC, MC, V.

**MAURICE—118 W. 57th St., in the Hotel Parker Meridien,** 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

**MITSUKOSHI—465 Park Ave., at 57th St.,** 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**PARK ROOM—36 Central Park S., in the Park Lane Hotel,** 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

**PLAZA HOTEL—Fifth Ave. & 59th St.,** 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

**REGINE'S—502 Park Ave., bet. 59th & 60th Sts.,** 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

**REGINETTE—69 E. 59th St.,** 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

**THE RUSSIAN TEA ROOM—150 W. 57th St.,** 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

**TINO'S—235 E. 58th St.,** 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

**TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg.,** 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

**TRE SCALINI—230 E. 58th St.,** 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**TUCANO—333 E. 60th St.,** 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

## Above 60th Street, East Side

**AGORA—1550 Third Ave., at 87th St.,** 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

**AMERICAN STANHOPE—Fifth Ave., at 81st St.,** 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

**ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St.,** 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

**BAUMER'S—1649 Third Ave., at 92nd St.,** 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

**BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St.,** 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

**CAFE DU SOIR—322 E. 86th St.,** 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

**CAFE SAN MARTIN—1458 First Ave., at 76th St.,** 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

**CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St.,** 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

**CAPRICCIO—33 E. 61st St.,** 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

**CARLYLE HOTEL—76th St. & Madison Ave.,** 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

**CLAUDE'S—205 E. 81st St.,** 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

**DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts.,** 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

**GARDENIA—1373 First Ave., at 74th St.,** 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

**KLEINE KONDITOREI—234 E. 86th St.,** 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

**LA PETITE FERME—973 Lexington Ave., at 70th St.,** 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LE BOEUF A LA MODE—539 E. 81st St.,** 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

**LE LAVANDOU—134 E. 61st St.,** 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

**LE REFUGE—166 E. 82nd St.,** 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Br Sun. noon-4. D Sun. 5-9. **(M)** No Credit Cards.

**LION'S ROCK—316 E. 77th St.,** 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

**MALAGA—406 E. 73rd St.,** 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

**MANHATTAN CAFE—1161 First Ave., at 64th St.,** 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

**MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts.,** 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

**MAXWELL'S PLUM—1181 First Ave., at 64th St.,** 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

**MEAT BROKERS—1153 York Ave., at 62nd St.,** 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

**NANNI AL VALLETTO—133 E. 61st St.,** 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

**PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts.,** 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

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# RESTAURANT DIRECTORY

**PIERRE HOTEL—2 E. 61st St.,** 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

**THE POLO—840 Madison Ave., at 69th St.,** 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

**THE POST HOUSE—28 E. 63rd St.,** 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

**RASCALS—1286 First Ave., at 69th St.,** 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

**THE RAVELLED SLEAVE—1387 Third Ave., at 79th St.,** 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

**SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts.,** 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

**SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts.,** 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** CB, DC.

**SHABU-SHABU 70—314 E. 70th St.,** 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.,** 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

**UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts.,** 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

### Above 60th Street, West Side

**ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr.,** 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

**CAFE DES ARTISTES—1 W. 67th St.,** 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

**CENTRE COURT—61 W. 62nd St.,** 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

**DANON'S ON THE PARK—432 Columbus Ave., at 81st St.,** 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

**HUNAN BALCONY—2596 Broadway, at 98th St.,** 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

**HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts.,** 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

**MRS. J'S SACRED COW—228 W. 72nd St.,** 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

**OENOPHILIA—473 Columbus Ave., at 83rd St.,** 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

**RIKYU—210 Columbus Ave., bet. 69th & 70th Sts.,** 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

**RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts.,** 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

**SIDEWALKERS'—12 W. 72nd St.,** 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

**SUSHISEI—2025 Broadway, at 69th St.,** 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

**SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts.,** 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

## Brooklyn

**GAGE & TOLLNER—374 Fulton St.,** 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

**JUNIOR'S—386 Flatbush Ave. Extension,** 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

**MICHAEL'S—2929 Ave. R.,** 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

**THE RIVER CAFÉ—1 Water St.,** 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

## Queens

**JAI YA—Elmhurst, 81-11 Broadway,** 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

**LITTLE KING—Bayside,** 39-31 Bell Blvd., 631-7474. Casual. Continental. Spcls: hamburgers, french onion soup, steak tid-bits, 90 imported & domestic beers. 30 imported and domestic wines & coffees. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 2 a.m., Sun. 4-11. **(I)** AE, MC, V.

**LOBSTER KING—Whitestone, 10-24 154 St.,** 746-4700. Casual. American-Seafood. Spcls: lobsters, shore fish, salmon steak. Res. sug. D Mon.-Thurs. 4-10, Fri.-Sat. to 11, Sun. 2-10. **(M)** AE, MC, V.

**VILLA BIANCA—Flushing,** 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

**VILLA SECONDO—Fresh Meadows,** 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

# RADIO HIGHLIGHTS

## Wed., Jan. 18

**2:06/WQXR-AM/FM—Moreno-Torroba:** Cto Iberico for 4 Guitars & Orch (The Romeros, Acad. of St. Martin-in-the-Fields/Marriner).

**3:00/WNCN—Schumann:** Toccata in C, Op. 7 (Barere).

**4:06/WQXR-AM/FM—Bach:** Sonata in A for Flute & Harpsichord (Robinson, Cooper).

**5:00/WNCN—Stravinsky:** Ragtime for 11 instruments (Instrumental Ensemble/Dutoit).

**6:00/WNCN—Auber:** Marco Spada: Act 2 (London Sym Orch/Bonynge).

**6:30/WNYC—Kern:** Till The Clouds Roll By (Morris, Bolcom).

**7:06/WQXR-AM/FM—Saint-Saens:** Rhapsodie D'Auvergne, for Piano & Orch (Tacchino, Orch of Radio Luxembourg/de Froment).

**8:00/WNCN—Milano:** Works for 2 Lutes (C. Strizich, R. Strizich).

**8:06/WQXR-AM/FM—Mozart:** Cto in E-Flat for 2 Pianos (Brendel, Cooper, Acad. of St. Martin-in-the-Fields/Marriner).

**9:00/WNCN—Beethoven:** Missa Solemnis, Op. 123 (Lott, Montague, Jerusalem, Estes, Chicago Sym Chorus/Solti).

**10:00/WNYC—Curran:** Songs & Views from the Magnetic Garden.

**11:00/WNCN—Fauré:** Berceuse, Op.16 (P. Zukerman, Neikrug).

## Thurs., Jan. 19

**2:06/WQXR-AM/FM—Korngold:** Violin Cto in D, Op.35 (Perlman, Pittsburgh Sym Orch/Previn).

**3:00/WNCN—Thomson:** Three Portraits (Philadelphia Orch/Thomson).

**WNYC—Nancarrow:** Studies for Player Piano.

**4:06/WQXR-AM/FM—Vivaldi:**Cto in F for 3 Violins (Stern, Perlman, Zukerman, New York Phil Orch/Mehta).

**5:00/WNCN—Vaughan Williams:** Lark Ascending (Bean, New Phil Orch/Boult).

**6:30/WNYC—Milhaud:** Le Boeuf sur le toit (Bernstein).

**7:00/WNCN—Cui:** Ici-Bas (Sutherland, London Sym Orch/Bonynge).

**7:06/WQXR-AM/FM—Cimarosa:** Oboe Cto (Pierlot, I Solisti Veneti/Scimone).

**8:06/WQXR-AM/FM—Telemann:** Flute Cto in C (Galway, I Solisti di Zagreb/Galway).

**11:00/WNCN—Monteverdi:** Madrigals (Schwarzkopf, Seefried, Moore).

## Fri., Jan. 20

**2:06/WQXR-AM/FM—Brahms:** Piano Cto #1 in d (Ashkenazy, Amsterdam Concertgebouw Orch/Haitink).

**3:00/WNCN—Arne:** Sym #3 in E-Flat (Bournemouth Sinfonietta/Montgomery).

**WNYC—** A Tribute to **Paderewski.**

**4:06/WQXR-AM/FM—Mozart:** Storm Music from Thamos, King of Egypt (Netherlands Chamber Chorus, Amsterdam Concertgebouw Orch/Harnoncourt).

**5:00/WNCN—Handel:** Cto Grosso in F, Op. 3, #4 (Acad. of St. Martin-in-the-Fields/Marriner).

**7:00/WNYC—Wagner:** The flowering and present decline of the Wagnerian opera at the Met.

**7:06/WQXR-AM/FM—Boccherini:** Oboe Qnt in E-Flat, Op. 45 (Vogel, Sequoia String Qt).

**8:00/WNYC—Berlioz:** The Trojans, Royal Hunt & Storm (Munch).

**9:00/WNCN—Dvorak:** Klein ist unser Acker (Lear, Stewart, Katz).

**9:06/WQXR-AM/FM—Mahler:** Sym #1 in D (Perahia, Philadelphia Orch/Muti).

**11:00/WNCN—Goldberg:** Trio Sonata for 2 Violins & Continuo in C (Perlman, Zukerman, Eddy, Sanders).

## Sat., Jan. 21

**10:00 a.m./WNCN—Beethoven:** Sym #6 in F, Op.68 "Pastorale": First Movement (Gould).

**WNYC—Ravel:** Pavane (Ravel).

**10:06 a.m./WQXR-AM/FM—Lully:** Airs for Trumpets, Drums & Oboes (Chamber Orch/Kuentz).

**12:00/WNYC—Shostakovich:** Sonata for Viola & Piano, Op.147 (Kremer, Kashkashian, Afanassiev).

**1:00/WNCN—Holst:** Perfect Fool, Op.39, Ballet Suite (London Sym Orch/Previn).

**2:00/WQXR-AM/FM—Weill-Brecht:** Rise and Fall of the City of Mahagonny (Craig, Chookasian, Cassilly, Ulfung, MacNeil/Tate). Live from the Met.

**4:30/WNCN—Schumann:** Waldscenen, Op.82 #1-9 (Richter).

**5:06/WQXR-AM/FM—Stokowski (Arr. Bach):** Partita #3 in E (London Sym Orch/Stokowski).

**7:00/WNCN—Tcherepnin:** Etude, Op.56, #7 (Tcherepnin).

**8:06/WQXR-AM/FM—Schubert:** Trio in B-Flat, Op.99 (Rubinstein, Szeryng, Fournier).

**9:00/WKCR—**Opera Topics: 1983 American Opera Auditions.

**WNCN—Verdi:** Simon Boccanegra (Freni, Cappuccilli, Carreras, Ghiaurov, Van Dam, La Scala Theater Orch & Chorus/Abbado).

**9:06/WQXR-AM/FM—Copland:** Sym #3 (Frager, Cleveland Orch/Mata).

**9:30/WKCR—Dvorak:** Armida (Caballe).

## Sun., Jan. 22

**10:00 a.m./WNCN—Locatelli:** Cto for Violin in D, Op. 3, #1 (Schroder, Cto Amsterdam Orch/Schroder).

**WNYC—Rameau:** Les Indes Galantes for Harpsichord (Gilbert).

**10:06 a.m./WQXR-AM/FM—Stravinsky:** Pulcinella Suite (New York Phil/Boulez).

**11:00 a.m./WNCN—Albeniz:** Iberia: Book I: El Corpus en Sevilla (London Sym Orch/Gould).

**12:00/WNYC—Scarlatti:** Sonatas K551, K114, K394, K420, K208, K25, K491 (Schiff).

**1:00/WNCN—Schumann:** Sym #1 in B-Flat, Op.38 "Spring" (Perahia, Chicago Sym Orch/Leinsdorf).

**2:00/WNYC—Schoenberg:** Pelleas and Melisande (Karajan).

**3:06/WQXR-AM/FM—Dvorak:** Cello Cto in B, Op.104 (Rostropovich, New York Phil/Mehta).

**5:00/WNCN—Gervaise:** Danceries; La Grande Ecurie de la Chambre du Roy (Florilegium Musicum de Paris/Malgoire).

**6:30/WQXR-AM/FM—Torelli:** Trumpet Cto in E (Delmott, Vienna State Opera Orch/Scherchen.)

**7:00/WNYC—Franck:** Prelude, Chorale & Fugue (Malcuzynski).

**8:06/WQXR-AM/FM—Puccini:** Tosca (Scotto, Domingo, Bruson, Phil Orch/Levine).

**10:00/WNCN—Brahms:** Piano Qnt in f, Op.34 (Rubinstein, Guarneri String Qt).

## Mon., Jan. 23

**2:06/WQXR-AM/FM—Elgar:** Enigma Variations, Op.36 (Los Angeles Phil Orch/Mehta).

**3:00/WNCN—Boismortier:** Sonata in g (Andre, Bilgram).

**WNYC—Mahler:** Kindertotenlieder.

**4:00/WNCN—Rossini:** Sonata for Strings #3 in C (I Musici).

**4:06/WQXR-AM/FM—Haydn:** Divertimento in E-Flat for Winds (Consortium Classicum).

**5:00/WNCN—Debussy:** Jeux (Czech Phil Orch/Baudo).

**6:30/WNYC—Persichetti:** Masquerade for Band (Hunsberger).

**7:06/WQXR-AM/FM—Bruch:** Fantasy for 2 Pianos, Op.11 (Berkofsky, Hagan).

**8:00/WNYC—Reicha:** Wind Qnt in e (Reicha).

**8:06/WQXR-AM/FM—Mozart:** Piano Cto #25 in c (Perahia).

**9:00/WNCN—Liszt:** Vallee d'Obermann; Consolation #3 in D-Flat (Ax). Recorded at the 92nd St. Y.

**9:06/WQXR-AM/FM—Ravel:** Daphnis et Chloe (Boston Sym Orch/Dutoit).

**11:00/WNCN—Enesco:** Sonata for Violin & Piano #3 in a, Op.25 (Kooper, Boehm).

## Tues., Jan. 24

**3:00/WNCN—Fischer:** Journal du Printemps, Op.1, Suite #3 in B-Flat (Heidelberg Chamber Orch/Kriss).

**3:06/WQXR-AM/FM—Beethoven:** Qt #12 in E-Flat, Op.127 (Quartetto Italiano).

**4:00/WNCN—Mozart:** German Dances (Vienna Mozart Ensemble/Boskovsky).

**4:06/WQXR-AM/FM—Albeniz:** Cadiz from Suite Espagnola (de Larrocha).

**5:00/WNCN—Gershwin:**Variations on "I Got Rhythm" (Parkhouse, London Festival Ensemble/Herrmann).

**6:30/WNYC—Bernstein:** Facsimile. (Bernstein).

**7:06/WQXR-AM/FM—Pergolesi:** Concertino #2 in G (Stuttgart Chamber Orch/Munchinger).

**8:00/WNYC—Mendelssohn:** Trio #2 for Violin, Cello & Piano in c, Op. 66 (A. Kavafian, Ponce).

**8:06/WQXR-AM/FM—Schubert:** Sym #8 in b (Vienna Phil/Maazel).

**8:30/WNCN—Grieg:** Peer Gynt (San Francisco Sym/De Waart).

**11:00/WNCN—Francaix:** Little Qt for Saxophones (Netherlands Saxophone Qt.).

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Ⓦ **WOMETCO (WHT).** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today In New York
❺ New Zoo Review
❼ News
⓫ 20-Minute Workout (except Mon)
Mon/MDTV: Your Profession
Ⓗ Wed/**Movie:** Adventures Of Robin Hoodnik
Ⓢ Wed/Thunderbirds 2086
Thu/Flying Karamazov Brothers
Mon/**Movie:** Runaway Island

6:15
Ⓗ Thu/**Movie:** Treasures Of The Snow

6:30
❷ ❹ News
❺ Popeye (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Fri/Predators
Mon/Adventures Of Robin Hoodnik
Tue/Cat In The Hat
Ⓢ Tue/Strawberry Ice

7:00
❷ Morning News
❹ Today
❺ Woody Woodpecker
❼ Good Morning America
❾ 700 Club
⓫ Tom & Jerry
Ⓗ Wed/Seal Pup
Tue/**Movie:** Chariots Of Fire
Ⓢ Thu/**Movie:** Treasure Island
Fri/**Movie:** Chariots Of Fire

7:30
❺ Bugs & Porky
⓫ Superfriends
Ⓗ Wed/Fraggle Rock
Fri/Consumer Reports
Mon/**Movie:** Annie
Ⓢ Wed/**Movie:** Cannery Row
Tue/**Movie:** Kiss Me Goodbye

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Pink Panther
Ⓗ Wed/**Movie:** Chariots Of Fire
Thu/**Movie:** Shipwreck!
Fri/**Movie:** The 39 Steps
Ⓢ Mon/**Movie:** Island Of Adventure

8:30
❺ Flintstones
❾ Straight Talk
⓫ Tom & Jerry

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Munsters
Ⓗ Tue/Sheena Easton
Ⓢ Thu/Faerie Tale Theatre (cc)

9:30
❷ Jokers Wild
❺ My Three Sons
❾ News
⓫ Richard Simmons
Ⓢ Wed,Fri,Mon/ Aerobicise

10:00
❷ $25,000 Pyramid
❹ Facts Of Life
❺ Make Room For Daddy
❾ Romper Room
⓫ Civic Programming
Ⓗ Wed/**Movie:** The Terry Fox Story
Thu/**Movie:** Billy Jack
Fri/History Of Pro Football
Mon/**Movie:** All The Rivers Run (Part 1)
Tue/**Movie:** All The Rivers Run (Part 2)
Ⓢ Wed/**Movie:** Sherlock Holmes And The Scarlet Claw
Thu/**Movie:** The Next Voice You Hear
Fri/**Movie:** The Tender Trap
Mon/**Movie:** Something Of Value
Tue/**Movie:** Lovely To Look At
Ⓦ Wed/**Movie:** Mastermind
Thu/**Movie:** Resurrection
Fri/**Movie:** Blonde Venus
Mon/**Movie:** Red Sky At Morning
Tue/**Movie:** Horse Called Jester

10:30
❷ Press Your Luck
❹ Sale Of The Century
❺ All In The Family
❼ Woman To Woman
⓫ Civic Programming

11:00
❷ Price Is Right
❹ Wheel Of Fortune
❺ Breakaway
❼ Wed-Fri/Benson
Mon,Tue/People To People
❾ Family
⓫ Rhoda

11:30
❹ Dream House
❼ Loving
⓫ Happy Days Again
Ⓗ Fri/**Special:** Gotta Dance, Gotta Sing
Ⓢ Wed/**Movie:** Dead Men Don't Wear Plaid

12 NOON
❷ Wed-Mon/Tattletales
Tue/Lorne Greene's New Wilderness
❹ Wed-Fri/Go
Mon,Tue/Hot Potato
❺ Midday
❼ Family Feud
❾ ⓫ News
Ⓗ Wed/**Special:** Gotta Dance, Gotta Sing
Thu/**Movie:** Kiss Me Goodbye
Mon/**Movie:** Between Friends
Tue/**Movie:** Brainwaves
Ⓢ Thu/**Movie:** Kiss Me Goodbye
Fri/Country Goes To England
Mon/**Movie:** The Beastmaster
Tue/**Movie:** The Washington Affair
Ⓦ Public Affairs

12:30
❷ Young And The Restless
❹ Search For Tomorrow
❼ Ryan's Hope
⓫ Wed/**Movie:** Waltz Of The Toreadors (1962). Peter Sellers.
Thu/**Movie:** Salt In The Wound (1972). George Hilton.
Fri/**Movie:** 49th Parallel (1942). Laurence Olivier.
Mon/**Movie:** The Seventh Veil (1946). James Mason.
Tue/**Movie:** The Devil And Daniel Webster (1941). James Craig.
Ⓗ Fri/**Movie:** The Beastmaster

1:00
❹ Days Of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie:** Mail Order Bride (1964). Buddy Ebsen, Keir Dullea.
Thu/**Movie:** Second Chorus (1940). Fred Astaire, Paulette Goddard.
Fri/**Movie:** But I Don't Want To Get Married (1970). Hershel Bernardi, Shirley Jones.
Mon/**Movie:** The Falcon In Mexico (1944). Tom Conway, Mona Maris.
Tue/**Movie:** Saint's Double Trouble (1940). George Sanders, Bela Lugosi.
Ⓗ Wed/Kenny Loggins
Ⓢ Wed/Flying Karamazov Brothers
Ⓦ Wed/**Movie:** Diner
Thu/**Movie:** Still Of The Night
Fri/**Movie:** Final Assignment
Mon/**Movie:** Mastermind
Tue/**Movie:** Best Friends

1:30
❷ As The World Turns
Ⓗ Tue/**Special:** Gotta Dance, Gotta Sing
Ⓢ Fri/Corletto & Son
Tue/**Movie:** Best Friends

2:00
❹ Another World
❺ News
❼ One Life To Live
Ⓗ Wed/**Movie:** Cannery Row
Thu/**Movie:** I Ought To Be In Pictures
Mon/**Movie:** The Beastmaster
Ⓢ Wed,Fri,Mon/ Aerobicise
Thu/**Movie:** The Adventures Of Sherlock Holmes

2:15
❺ Popeye

2:30
❷ Capitol
❾ In Search Of
⓫ Magic Garden
Ⓗ Fri/Consumer Reports
Tue/**Movie:** Billy Jack
Ⓢ Wed/**Movie:** The Washington Affair
Fri/**Movie:** Ticket To Heaven
Mon/**Movie:** Robin Hood And The Sorcerer

2:40
Ⓦ Thu/Beat Club

2:45
Ⓦ Mon/**Movie:** Blonde Venus

3:00
❷ Guiding Light
❹ Match Game/ Hollywood Squares
❺ Inspector Gadget
❼ General Hospital
❾ Bonanza
⓫ Tom & Jerry
Ⓗ Fri/Everly Brothers
Mon/**Movie:** Shipwreck!
Ⓦ Wed,Tue/**Movie:** Morocco
Thu/**Movie:** Diva
Fri/**Movie:** Goodbye Pork Pie

3:30
❺ Woody & Bugs (except Fri)
Fri/**Special:** Super Bowlwinkle Show
⓫ Scooby Doo
Ⓢ Thu/Mattie The Gooseboy
Tue/Jenny Koo Koo

4:00
❷ Wed-Mon/Barnaby Jones
Tue/Tattletales
❹ Love Connection
❺ He-Man And The Masters Of The Universe
❼ Edge Of Night
❾ Wed/**Movie:** The Sea Chase (1955). John Wayne, Lana Turner, Tab Hunter.
Thu/**Movie:** The Spoilers (1942). John Wayne, Marlene Dietrich.
Fri/**Movie:** The Wings Of Eagles (1957). John Wayne, Maureen O'Hara.
Mon/**Movie:** A Man Called Sledge (1971). James Garner, Dennis Weaver.
Tue/**Movie:** Two Flags West (1950). Linda Darnell, Joseph Cotton.
⓫ Incredible Hulk
⓭ Sesame Street
Ⓗ Wed/Adventures Of Robin Hoodnik
Thu/**Movie:** Dusty
Fri/Predators
Mon/Seal Pup
Ⓢ Wed/**Movie:** A Whale Of A Tale
Tue/**Movie:** Blue Fin
Mon/A Horse Called Jester

4:30
❷ Tue/Dead Wrong: The John Evans Story
❹ People's Court
❺ Batman
❼ Wed/Afterschool Special
Thu-Mon/Eyewitness Extra
Ⓗ Mon/Adventures Of Robin Hoodnik
Tue/Sheena Easton
Ⓢ Fri/Starstruck
Mon/Thunderbirds 2086
Ⓦ Mon/**Movie:** Cannery Row

5:00
❷ ❹ ❼ News
❺ Six Million Dollar Man
⓫ Little House On The Prairie
⓭ Mister Rogers
Ⓗ Wed/Seal Pup
Fri/Fraggle Rock
Ⓢ Thu/**Movie:** Treasure Island
Ⓦ Wed/**Movie:** Shanghai Express
Fri/**Movie:** Lamp At Midnight
Ⓦ Tue/**Movie:** Last Two Weeks

5:15
Ⓗ Mon/**Movie:** Annie

5:30
❷ Tue/News
⓭ 3-2-1 Contact
Ⓗ Wed/Fraggle Rock
Thu,Tue/Video Jukebox
Fri/History Of Pro Football
Ⓢ Fri/**Movie:** Chariots Of Fire
Ⓦ Thu/**Movie:** Jen's Place

## Evening, Jan. 18-20 and 23-24

### Wed., Jan. 18

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Battlestar Galactica
⓫ Alice
⓭ New Jersey Nightly News
㉑ Woodwright's Shop
㉛ Brooklyn College Presents
Ⓗ **Movie:** The Terry Fox Story
Ⓢ **Movie:** Cannery Row

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Laugh-In
⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor In The House
㉛ Infinity Factor
Ⓦ **Movie:** Deathwish II

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Moving Right Along

8:00
❷ Domestic Life
❹ Real People
❺ PM Magazine
❼ Fall Guy
❾ News 9: Prime Time
⓫ **Special:** King (1978). Paul Winfield, Cicely Tyson. Bio-drama of civil rights leader Martin Luther King. Part 3 (Parts 1 & 2), Mon & Tue, Jan. 16 & 17, 8 p.m.)

13 Smithsonian World (cc)
21 All Creatures Great And Small
31 Working Women
H **Movie:** All The Rivers Run (Part 4)
N **Movie:** Punishment
S **Movie:** Dead Men Don't Wear Plaid

8:30
2 Empire
5 Carol Burnett
9 **Basketball:** N.J. Nets Vs. Detroit Pistons
31 Insight to Health
W **Hockey:** Islanders Vs. Chicago

9:00
2 **Movie:** Carbon Copy (1981). George Segal. A corporate businessman's conformist life takes a turn when he meets his teen-aged black son.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
13 Style Wars (cc)
21 Monty Python
31 Job Market

9:30
4 Night Court
21 Not The Nine O'Clock News
31 Spaces
S Best Of Bizarre (cc)

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
13 Call Governor Kean. New Jersey Governor Thomas Kean answers viewers' questions.
21 The Top Secret Life Of Edgar Briggs
31 Santa Fe Chamber Music Festival
H Growing Up Stoned
N **Movie:** The Bicycle Thief
S **Movie:** Knightriders

10:30
11 News
21 Bless Me Father

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
13 Masterpiece Theatre: The Citadel (cc)
21 International Edition
H **Movie:** Valley Girl

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
W **Movie:** Butterfly

12 **MIDNIGHT**
11 Star Trek
N **Movie:** Smash Palace

12:30
2 **Movie:** Belle Star (1980). Elizabeth Montgomery.
4 David Letterman
7 Entertainment Tonight
9 Bonanza
S **Movie:** The Beast Within

12:45
H **Movie:** Quest For Fire

1:00
5 **Special:** Road To Sarajevo
7 **Movie:** High Time (1960). Bing Crosby, Fabian.
11 Twilight Zone

1:30
4 Mary Tyler Moore
9 11 News
W Playgirl

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Goodbye Again (1961). Ingrid Bergman, Yves Montand.
9 Joe Franklin
11 Emergency!

2:10
S **Movie:** The Washington Affair

2:30
4 Mary Tyler Moore
H **Movie:** Cat People

3:00
4 Bob Newhart
7 News
9 World Vision
11 **Movie:** The Sicilians (1964). Robert Hutton.
W **Movie:** Richard Pryor Live

3:30
4 Bob Newhart

3:40
S **Movie:** Lady Chatterley's Lover

4:00
4 Here's Lucy
9 World Vision

4:30
4 Here's Lucy
11 Abbott & Costello

4:35
H **Movie:** The Terry Fox Story

5:00
4 More Real People
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Best Of Bizarre (cc)

## Thu., Jan. 19

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Making The Most Of The Micro (cc)
31 New Tech Times
H **Movie:** Shipwreck!

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factory
S Faerie Tale Theatre (cc)
W **Movie:** Still Of the Night

7:30
2 Golden Link
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tania Maria

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Automan
9 News 9: Prime Time
11 **Movie:** Petulia (1968). George C. Scott, Shirley Knight. Brilliant film of the relationship between a recently divorced man and an unhappily married oddball.
13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Billy Jack
N **Movie:** Norman Loves Rose
S **Movie:** Robin Hood And The Sorcerer

8:30
4 Family Ties
5 Carol Burnett
9 **Movie:** The Heroes Of Telemark (1965), Kirk Douglas, Richard Harris, Michael Redgrave.
13 Steady As She Goes
21 The Real Thing
31 Black Focus

8:45
W **Movie:** Diva

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
7 Masquerade
13 Mystery! Reilly: Ace Of Spies
21 Sneak Previews
31 Smithsonian World

9:30
4 Buffalo Bill
21 All New This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
N **Movie:** Saint Jack
S **Movie:** Kiss Me Goodbye

10:30
11 News
13 Frontline

11:00
2 4 7 News
5 Taxi
9 Newark and Reality
11 Odd Couple
21 Long Island Week
H **Movie:** Kiss Me Goodbye
W **Movie:** American Nightmare

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Yonkers
11 Honeymooners
13 International Playbill: Poldark
21 Latenight America

11:45
S **Movie:** The End

12 **MIDNIGHT**
9 News
11 Star Trek
N **Movie:** Coup De Torchon

12:30
2 **Movie:** Human Feelings (1978). Nancy Walker, Billy Crystal.
4 David Letterman
7 Entertainment Tonight
9 World Vision
W **Movie:** Silent Rage

12:45
H **Movie:** Dusty

1:00
5 **Special:** Road To Sarajevo
7 **Movie:** Best of Everything (1959). Hope Lange, Stephen Boyd.
11 Twilight Zone

1:30
4 Mary Tyler Moore
9 11 News
S **Movie:** Diner

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Hornet's Nest (1970). Rock Hudson.
9 Joe Franklin
11 Emergency!

2:15
H **Movie:** I Ought To Be In Pictures

2:30
4 Mary Tyler Moore
W **Movie:** Vista Valley P.T.A.

3:00
4 Bob Newhart
9 **Movie:** House Of Strangers (1949). Edward G. Robinson, Richard Conte, Susan Hayward.
11 **Movie:** First Spaceship On Venus (1962). Yoko Tani.

3:15
7 News

3:20
S **Movie:** Porky's

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:05
H Video Jukebox

4:30
4 Here's Lucy
11 Abbott & Costello

4:35
H **Movie:** Billy Jack

5:00
4 More Real People
9 News
11 Biography
S **Movie:** Robin Hood And The Sorcerer

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

## Fri., Jan. 20

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Crockett's Victory Garden

6:30
5 One Day At A Time
11 Sanford & Son
13 21 Nightly Business Report
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
H Inside The NFL
W **Movie:** Final Assignment

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 Dukes of Hazzard
4 Legmen
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Special:** Lifestyles Of The Rich And Famous. Robin Leach hosts.
13 Washington Week In Review
21 Smithsonian World (cc)
31 Africa File
H **Movie:** The Beastmaster
N **Movie:** The Caine Mutiny
S **Movie:** Quest For Fire

8:30
5 Healthbeat Magazine
7 Webster
9 **Movie:** Skullduggery (1970). Susan Clark, Burt Reynolds.
13 Wall $treet Week
31 Eye On Dance

9:00
2 Dallas
4 Masters
5 Merv Griffin
7 Blue Thunder
13 Inside Story
21 **Movie:** Nurse Edith Cavell (1939). Anna Neagle.
31 Presente
W **Movie:** Creepshow

9:30
13 Enterprise

10:00
2 Falcon Crest
4 The New Show
5 11 News
7 Matt Houston (cc)
13 Quest! The Ra Expedition
H Everly Brothers
N **Movie:** Miracle In Milan
S **Movie:** The Beastmaster

10:30
9 Nine On N.J.
11 News
31 Music Video Party

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
21 Long Island Week
H **Movie:** Partners

11:05
W Leonard Report

11:30
2 **Movie:** The Driver (1978). Ryan O'Neal, Bruce Dern.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
13 **Movie:** You're In The Navy Now (1951). Gary Cooper, Jane Greer.
21 Latenight America
W **Movie:** Wanda Whips Walls St.

12 **MIDNIGHT**
11 Star Trek
N **Movie:** Umberto D.
S Steve Martin

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Bonanza

12:35
H **Movie:** Kitty And The Bagman

1:00
5 Soul Train
11 Twilight Zone
W **Movie:** Stranger Is Watching

1:30
9 11 News
S **Movie:** Forced Vengeance

1:45
2 **Movie:** Getting Married (1978). Richard Thomas, Bess Armstrong, Fabian.

2:00
4 Mary Tyler Moore
5 America's Top Ten
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:15
H **Movie:** The 39 Steps

2:30
4 Mary Tyler Moore
5 **Movie:** Divorce Hers (1972). Elizabeth Taylor.
7 **Movie:** Vanishing Point (1971). Barry Newman, Cleavon Little.

2:45
W **Movie:** The Seduction

3:00
4 Mary Tyler Moore
9 **Movie:** Frenchmen's Creek (1944). Joan Fontaine, Arturo De Cordova, Basil Rathbone.
11 **Movie:** Cry Terror (1975). Susan Hampshire.

3:15
S **Movie:** The Evil

3:30
4 Bob Newhart

3:46
2 **Movie:** Dr. Scorpion (1978). Nick Mancuso, Roscoe Lee Browne, Christine Lahti.

4:00
4 Bob Newhart
H Inside The NFL

4:20
7 News

4:30
4 Here's Lucy
11 Abbott & Costello

4:45
S **Movie:** Island Of Adventure

## SOLUTIONS TO LAST WEEK'S PUZZLES

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## TELEVISION

5:00
4 Here's Lucy
9 News
11 Biography
H **Movie:** Partners

5:30
2 Newsmakers
4 More Real People
9 **Movie:** Ragan (1968). Ty Hardin.
11 Insight

### Mon., Jan. 23

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Great Chefs Of New Orleans
31 All About TV
S **Movie:** The Beastmaster

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Everyday Cooking With Jacques Pepin
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
W **Movie:** Red Sky At Morning

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 AfterMASH
4 TV's Bloopers, Commercials And Practical Jokes
5 PM Magazine
7 That's Incredible (cc)
9 News 9: Prime Time
11 **Special:** Lifestyles Of The Rich And Famous. Robin Leach hosts.
13 Great Performances: Edith Wharton: The House Of Mirth
21 Jacques Cousteau
31 Opening Night
H **Movie:** The Terry Fox Story
N **Movie:** The Garden Of The Finzi-Continis
S Faerie Tale Theatre (cc)

8:30
2 Newhart
5 **Special:** Courage (1983). Lance Kerwin, Alicia Fleer. A boy overcomes his fear of water in order to save his drowning swim instructor.
9 **Movie:** The Naked And The Dead (1958). Aldo Ray, Cliff Robertson, Raymond Massey. Based on Norman Mailer's novel about WWII combat in the Pacific.
31 Tania Maria
W **Movie:** Ragtime

9:00
2 **Movie:** The Four Seasons (1981). Alan Alda, Carol Burnett, Sandy Dennis. Three couples take a vacation together.
4 **Movie:** The Outlaw Josey Wales (1976). Clint Eastwood. Violent western of a farmer-turned-vigilante following the murder of his wife and child.
5 Merv Griffin
7 **TV Movie:** Jealousy (1983). Angie Dickinson, Paul Michael Glaser.
21 Nature (cc)
31 Cityscope
S **Movie:** The End
W **Movie:** Richard Pryor Live

9:30
13 Tennessee Williams' South
31 Money Show

10:00
5 11 News
21 Previn And The Pittsburgh
31 German Professional Soccer
H **Movie:** Between Friends
N **Movie:** Hollywood Out-Takes

10:30
11 News
W **Movie:** Butterfly

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 Stanley Kramer On Film
21 Tony Brown's Journal
S **Movie:** Lady On The Bus

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
7 Nightline
9 **Basketball:** Boston Vs. Georgetown
11 Honeymooners
21 Latenight America

11:45
H Growing Up Stoned

12 **MIDNIGHT**
11 Star Trek
N **Movie:** The Caine Mutiny

12:30
2 Columbo
4 David Letterman
7 Entertainment Tonight
S **Movie:** Soup For One
W Bizarre Devices

12:45
4 Everly Brothers

1:00
5 **Special:** Road To Sarajevo
7 **Movie:** Inn Of The Sixth Happiness (1959). Ingrid Bergman, Curt Jurgens.
11 Twilight Zone

1:30
4 Mary Tyler Moore
9 11 News

1:45
H **Movie:** Airplane II

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 Emergency!
S **Movie:** Knightriders
W **Movie:** Silent Rage

2:30
4 Mary Tyler Moore
5 Best Of Midday

3:00
4 Bob Newhart
9 **Movie:** Holiday (1938). Cary Grant, Katharine Hepburn.
11 **Movie:** Jackpot (1962). William Hartnell.

3:15
H **Movie:** Kitty And The Bagman

3:30
4 Bob Newhart
5 Off The Set

4:00
4 Here's Lucy

4:10
7 News

4:30
4 Here's Lucy
11 Abbott & Costello
S **Movie:** Robin Hood And The Sorcerer

4:50
H **Movie:** Between Friends

5:00
4 More Real People
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

### Tue., Jan. 24

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H **Movie:** Chariots Of Fire
S **Movie:** The Washington Affair

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
W **Movie:** Lamp At Midnight

7:30
2 2 On The Town
4 **Special:** My Mother The Witch
5 All In The Family
7 Entertainment Tonight
9 **Hockey:** Islanders Vs. Detroit Red Wings
11 News
21 Nightly Business Report
31 Tony Brown's Journal
S Country Goes To England

8:00
2 Mississippi
4 A Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
11 **Movie:** The Healers (1974). John Forsythe, John McIntire. Exploration of the problems and tensions of working at a medical center.
13 Nova (cc)
21 The Pallisers
31 Black Focus
H **Movie:** Brainwaves
N **Movie:** The Bicycle Thief

8:30
5 Carol Burnett
7 Happy Days (cc)
31 Africa File
W **Basketball:** Nets Vs. Kings

9:00
2 **Movie:** The Lost Honor Of Kathryn Beck (1983). Marlo Thomas, Kris Kristofferson. A woman becomes caught up in a relentless campaign by the police and press to locate a man she has fallen in love with.
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: Pudd'nhead Wilson (cc)
21 Masterpiece Theatre: The Citadel (cc)
31 Eye On Dance
S **Movie:** Kiss Me Goodbye

9:30
7 Oh Madeline
31 Karate
H Not Necessarily The News

10:00
5 11 News
7 Hart To Hart (cc)
21 Frontline (cc)
31 The Making Of A Continent
H Sheena Easton
N **Movie:** Yol

10:30
9 Nine On N.J.
11 News
13 Quest! The Ra Expedition

11:00
2 4 7 News
5 Taxi
9 Top 40 Video
11 Odd Couple
21 Inside Story
H **Movie:** Billy Jack
S **Movie:** Best Friends
W **Movie:** Vista Valley P.T.A.

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
11 Star Trek
N **Movie:** Smash Palace

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight
9 World Vision
W **Movie:** Best Friends

12:50
S **Movie:** Lady Chatterley's Lover

1:00
5 **Special:** Road To Sarajevo

❼ **Movie:** Say One For Me (1959). Bing Crosby, Debbie Reynolds.
⓫ Twilight Zone
Ⓗ **Movie:** Chariots Of Fire

1:30
❹ Mary Tyler Moore
❾ ⓫ News

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** The Royal Hunt Of The Sun (1969). Robert Shaw, Christopher Plummer.
❾ Joe Franklin
⓫ Emergency!

2:30
❹ Mary Tyler Moore
Ⓦ **Movie:** Goodbye Pork Pie

2:40
Ⓢ **Movie:** Confessions Of A Driving Instructor

3:00
❹ Bob Newhart
❾ **Movie:** Bringing Up Baby (1938). Cary Grant, Katharine Hepburn.
⓫ **Movie:** Rodan (1957). Kenji Sawara, Yumi Shrakawa.
Ⓗ Not Necessarily The News

3:20
❼ News

3:30
❹ Bob Newhart
Ⓗ **Movie:** Quest For Fire

4:00
❹ Here's Lucy

4:15
Ⓢ Country Goes To England

4:30
❹ Here's Lucy
⓫ Abbott & Costello

5:00
❹ More Real People
❾ News
⓫ Biography

5:15
Ⓗ **Special:** Gotta Dance, Gotta Sing

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

# Weekend, Jan. 21-22

## Sat., Jan. 21

6:00
❷ Patchwork Family
❹ Rebop
❺ Pattern For Living
⓫ 20 Minute Workout

6:30
❹ Carrascolendas
❺ Insight
⓫ Gigglesnort Hotel
Ⓗ Earth, Wind & Fire
Ⓢ **Movie:** Cannery Row

7:00
❷ Captain Kangaroo
❹ One Of A Kind
❺ World Tomorrow
❼ Davey And Goliath
❾ News
⓫ Return To The Planet Of The Apes

7:30
❹ LBS Children's Theatre
❺ Wonderama
❼ Little Prince
❾ Newark & Reality
⓫ Pink Panther
⓭ Wall $treet Week
Ⓗ Fraggle Rock

8:00
❷ Biskitts
❹ Flintstone Funnies
❺ **Special:** America Works
❼ Best Of Scooby Doo
❾ Christopher Closeup
⓫ Tom & Jerry
⓭ MacNeil/Lehrer
㉛ Carrascolendas
Ⓗ **Movie:** Brainwaves

8:30
❷ Saturday Supercade
❹ Shirt Tales
❺ America's Top Ten
❼ Monchichis/Little Rascals/Richie Rich
❾ Meet The Mayors
⓫ Herald Of Truth
㉛ Teaching Students With Special Needs
Ⓢ **Movie:** Sherlock Holmes And The Pearl Of Death

9:00
❹ Smurfs
❺ Star Search
❾ Nine On New Jersey
⓫ Old Time Gospel Hour
⓭ Lawmakers
㉛ La Esquina

9:30
❷ Dungeons & Dragons
❼ Pac-Man/Amazing Rubik Cube Hour
❾ Davey And Goliath
⓭ Mainstream
㉛ **Special:** Chemical People
Ⓗ Video Jukebox

10:00
❷ Plasticman
❺ Saturday Morning
❾ All-Star Wrestling
⓫ Hee Haw
⓭ American Interests
Ⓗ Inside The NFL
Ⓢ **Movie:** The Black Hand
Ⓦ **Movie:** Undercover Man

10:30
❷ Charlie Brown & Snoopy
❹ Alvin & The Chipmunks
❼ Littles
⓭ International Edition
㉛ Que Pasa USA?

11:00
❷ Benji, Zax & The Alien Prince
❹ Mr. T
❼ Puppy/Scooby Doo Hour
❾ B.J./Lobo
⓫ **Special:** The Road To Los Angeles
⓭ Teaching Students With Special Needs
Ⓗ **Movie:** Chariots Of Fire

11:30
❹ Amazing Spider Man & Incredible Hulk
⓭ Teaching Students With Special Needs

11:45
Ⓦ **Movie:** Scarlet Empress

12:00
❷ Bugs Bunny/Road Runner
❺ Dance Show
❼ Weekend Specials (cc)
❾ Hardy Boys/Nancy Drew Mysteries
⓫ **Basketball:** Univ. Of Connecticut Vs. Providence
⓭ Open Mind
㉑ Gourmet Cooking
Ⓢ **Movie:** Best Friends

12:30
❷ New Fat Albert
❹ Thundarr The Barbarian
❼ American Bandstand
⓭ America's Black Forum
㉑ All New This Old House (cc)

1:00
❷ New Fat Albert
❹ **Basketball:** Villanova Vs. Notre Dame
❺ Fame
❾ **Movie:** Dixie Dynamite (1976). Warren Oates, Jane Anne Johnstone.
⓭ Presente
㉑ Crockett's Victory Garden
Ⓗ **Movie:** Shipwreck!

1:30
❷ Children's Film Festival
❼ Pop 'N Rocker Game
⓭ La Frontera. Documentary depicting life along the Texas-Mexico border.
㉑ Square Foot Gardening

1:40
Ⓦ Beat Club

2:00
❷ Kidsworld
❺ **Special:** Road to Sarajevo
❼ Superchargers
⓫ Abbott & Costello
⓭ All New This Old House (cc)
㉑ Woodwright's Shop
Ⓢ **Movie:** Savannah Smiles
Ⓦ **Movie:** Ragtime

2:30
❷ Public Hearing
⓫ Happy Days Again
⓭ American Playhouse: The Ghost Writer
㉑ Gourmet Cooking
㉛ **Tennis:** Almaden Grand Masters Championship

3:00
❷ CBS Sports Saturday
❹ **Basketball:** St. Johns Vs. Georgetown
❺ **Movie:** Five Masters Of Death (1979). Ti Lung.
❼ Professional Bowlers Tour
❾ Country Gold
⓫ **Movie:** Curse Of The Werewolf (1961). Oliver Reed. Surprisingly good chiller about a man of ghoulish ancestry who struggles against the fiend within him.
㉑ All New This Old House (cc)
Ⓗ Video Jukebox

3:30
㉑ Crockett's Victory Garden
Ⓗ **Movie:** Best Friends

4:00
⓭ Santa Fe Chamber Music Festival
㉑ Square Foot Gardening
Ⓢ **Movie:** Cannery Row

4:30
❼ Wide World Of Sports
㉑ Woodwright's Shop
㉛ Santa Fe Chamber Music Festival

5:00
❹ Fight Back
❺ Mission Impossible
❾ Battlestar Galactica
⓫ Little House On The Prairie
⓭ Smithsonian World
㉑ Sesame Street (cc)
Ⓦ **Movie:** The Man Who Loved Women

5:30
❹ NFL Week In Review
㉛ Lawmakers
Ⓗ **Movie:** Brainwaves

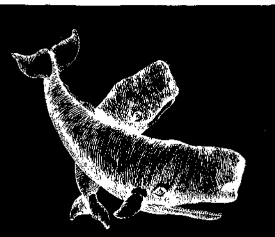
6:00
❷ Channel 2 The People
❹ News
❺ Blue Knight
❾ Racing From Aqueduct
⓫ Star Trek
⓭ Nature (cc)
㉑ The Music Of Man
㉛ Searching
Ⓢ Rock Of The 80's

6:30
❷ ❹ ❼ News
❾ In Search Of
㉛ European Journal

7:00
❷ ❾ News
❹ Prime Of Your Life
❺ Welcome Back Kotter
❼ Allergies: Nothing To Sneeze At
⓫ Dance Fever
⓭ Newton's Apple
㉑ Inside Albany
㉛ Infinity Factory
Ⓗ Earth, Wind & Fire
Ⓢ Ⓦ **Movie:** Best Friends

7:30
❷ Countdown To The Superbowl
❹ This Is Your Life
❺ All In The Family
❼ **Special:** American Health II
❾ Newark And Reality
⓫ At The Movies
⓭ Wild America (cc)
㉑ Wall $treet Week
㉛ Checking It Out
Ⓢ **Movie:** Airplane II

8:00
❷ Cutter To Houston
❹ Diff'rent Strokes
❺ **Movie:** 13 Rue Madeleine (1947). James Cagney. Spy tale of clever Nazi who infiltrates the U.S. Secret Service.
❼ T.J. Hooker (cc)
❾ **Movie:** The Mind Of Mister Soames (1970). Terence Stamp, Robert Vaughn. A grown man with the mind of an infant struggles to adapt himself to life in the adult world.
⓫ **Movie:** Lovers And Other Strangers (1970). Gig Young, Cloris Leachman. Funny look at a wedding, and the reactions of family and friends.



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13 21 Nature Of Things
31 Moving Right Along
H **Movie:** Annie
N **Movie:** Yol

8:30
4 Silver Spoons
31 Live At Chicago Fest

9:00
2 **Movie:** Making Love (1981). Michael Ontkean, Kate Jackson, Harry Hamlin.
4 We Got It Made
7 Love Boat (cc)
13 Seeing Things
21 Great Performances: A Song For Dead Warriors
31 NYU Broadcast Lab
S **Movie:** Cat People
W **Movie:** Airplane II

9:30
4 Mama's Family
31 Mystery!

10:00
4 Yellow Rose
5 News
7 Fantasy Island (cc)
9 The Saint
11 News
13 Sneak Previews
21 Great Performances: Edith Wharton—Looking Back

10:15
H Not Necessarily The News
N Design For Living

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** The Uninvited (1944). Ray Milland, Ruth Hussey. A brother and sister try to solve the mystery of their newly acquired haunted house.
W Playboy On Scene

11:00
2 4 News
5 **Movie:** The Big Country (1958). Gregory Peck, Carroll Baker.
9 Jackie Gleason Show
11 Odd Couple
21 Austin City Limits
H **Movie:** Quest For Fire
S Best Of Bizarre (cc)

11:15
7 News

11:30
4 Saturday Night Live
9 Racing From Yonkers
11 Honeymooners
S **Movie:** Lady Chatterley's Lover
W Playgirl

11:45
2 Sports People
7 **Movie:** Swashbuckler (1976). Robert Shaw, James Earl Jones.

12 **MIDNIGHT**
2 **Movie:** Big Bob Johnson And His Fantastic Speed Circus (1978). Maud Adams.
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** Norman Loves Rose

12:45
H **Movie:** Best Friends

1:00
4 Rock Palace
9 **Movie:** The Night Evelyn Came Out Of The Grave (1971). Anthony Steffen, Erica Blanc.
11 Twilight Zone
W **Movie:** On The Yard

1:15
S **Movie:** Sharky's Machine

1:30
11 News

2:00
4 Mary Tyler Moore
7 **Movie:** Casanova's Big Night (1954). Bob Hope, Joan Fontaine.
11 **Movie:** The Farmer's Daughter (1947). Loretta Young, Joseph Cotten.

2:10
2 Music Magazine

2:20
5 **Movie:** Bank Shot (1974). George C. Scott, Joanna Cassidy.

2:30
4 Mary Tyler Moore
W **Movie:** Final Assignment

2:40
2 **Movie:** Having Babies (1976). Desi Arnaz Jr., Adrienne Barbeau.
H Video Jukebox

2:45
W **Movie:** Evil Under The Sun

3:00
4 Gavin/Lott
9 World Vision

3:10
H **Movie:** Annie

3:20
S **Movie:** Endangered Species

3:30
4 Bob Newhart

3:40
7 News

4:00
4 Here's Lucy
11 Life Of Riley

4:30
11 Abbott & Costello

4:41
2 **Movie:** Powderkeg (1970): Rod Taylor, Dennis Cole.

5:00
11 Biography
S Best Of Bizarre (cc)

5:25
H Not Necessarily The News

5:30
11 Christopher Closeup

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

## Sun., Jan. 22

6:00
11 News
H **Movie:** Cannery Row
S **Movie:** Savannah Smiles

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Hispanic Horizons
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is The Life
9 Jack Van Impe Presents
13 Mister Rogers

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
H **Movie:** Dusty
S **Movie:** Starstruck

8:30
2 For Our Times
4 That Teen Show
7 Comeback
9 Day Of Discovery

9:00
2 Sunday Morning
4 Today In New York
5 Wonder Woman
7 Safari To Adventure
9 Oral Roberts
11 Tom & Jerry
13 Sesame Street (cc)
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
7 Tiempo
9 Point Of View
11 Josie & The Pussycats
H **Movie:** Kiss Me Goodbye

10:00
4 Latin Tempo
5 Bionic Woman
7 Best Of The Morning Show
9 Mass
11 Pink Panther
13 Electric Company
S **Movie:** Airplane II
W **Movie:** Diner

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Tom Thumb (1958). Peter Sellers, Terry-Thomas.
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** Abbott And Costello Meet The Invisible Man (1951). Bud Abbott, Lou Costello.
13 Why In The World

11:30
2 Newsmakers
4 Meet The Press
7 This Week With David Brinkley
9 Rex Humbard
13 Soapbox
H Fraggle Rock

12 **NOON**
2 Channel 2 The People
4 **Basketball:** UCLA Vs. Louisville
9 Robert Schuller
13 Nova (cc)
21 Six-Gun Heroes
H Coming Attractions
S Paper Chase
W NBA Allstars

12:30
2 **Basketball:** Univ. Of Houston Vs. Univ. Of Kentucky
7 Voting For Democracy
11 **Movie:** Which Way To The Front? (1971). Jerry Lewis. Go the other way!
H History Of Pro Football

1:00
5 **Movie:** Fiddler On The Roof (1971). Topol, Norma Crane.
7 Like It Is
9 **Movie:** The Wonders Of Aladdin (1961). Donald O'Connor, Vittorio De Sica.
13 Great Performances: Dance In America: A Song For Dead Warriors
21 Tug Of War
S **Movie:** Never So Few
W Petula

1:30
21 Long Island Sports Network

2:00
4 Sportsworld
7 Eyewitness News Conference
13 Great Performances: Edith Wharton: Looking Back
H **Movie:** Billy Jack

2:30
2 Super Bowl Preview
7 Education Update
11 **Movie:** Shane (1956). Alan Ladd, Jean Arthur.

3:00
7 New York Hot Tracks
9 **Movie:** The Thief Of Bagdad (1961). Steve Reeves.
13 Frontline
W **Movie:** The Exorcist

3:05
S Frank Sinatra

3:30
4 **Special:** NFL Man Of The Year
21 Sneak Previews

3:40
W Beat Club

4:00
4 Journey To Adventure
7 Entertainment This Week
13 Tony Brown's Journal
21 **Movie:** Wagon Wheels (1934). Randolph Scott, Gail Patrick.
31 Washington Week In Review
H **Movie:** Cannery Row

4:30
2 Super Bowl
13 Mainstream
31 Lawmakers

5:00
5 Fame
7 Olympiad
9 S.W.A.T.
13 Innovation
31 Inside Story
S Faerie Tale Theatre (cc)

5:15
11 **Movie:** War Of The Worlds (1953). Gene Barry, Ann Robinson. Classic adaptation of H.G. Wells' tale of Earth's invasion by Martians.
W **Movie:** Still Of The Night

5:30
4 NFL Pro Magazine
21 Newton's Apple
13 Firing Line
31 Cityscope

6:00
4 7 News
5 **Movie:** Movie, Movie (1978). George C. Scott. A satirical look at Hollywood movies in the 30's and 40's.
7 News
9 Hawaii Five-O
21 Style Wars (cc)
31 All About TV
H **Movie:** Dusty
S **Movie:** Runaway Island

6:30
4 7 News
13 Agronsky & Company
31 Searching

7:00
4 **Movie:** The Kid With The 200 IQ (1983). Gary Coleman, Robert Guillaume.
7 Ripley's Believe It Or Not
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Infinity Factory
W **Movie:** Last Of Blue Devils

7:30
13 World War I
21 Israeli Diary
31 Opening Night
H Fraggle Rock

8:00
5 Star Search
7 Hardcastle And McCormick
9 Straight Talk
11 Salute!
13 Nature (cc)
21 Mystery! Reilly: Ace Of Spies
31 Getting To Know Me
H **Movie:** Kiss Me Goodbye
N **Movie:** The Clockmaker
S **Movie:** A Talent For Murder (cc)

8:30
2 60 Minutes
31 Checking It Out
W **Movie:** Diner

9:00
4 Knight Rider
5 **Special:** Road To Sarajevo
7 **Movie:** Diamonds Are Forever (1971). Sean Connery, Lana Wood.
9 New Jersey Report
11 Tony Randall
13 Masterpiece Theatre: The Citadel (cc)
31 Tug Of War

9:30
2 Airwolf
9 Meet The Mayors
11 Wall Street Journal Report
21 **Movie:** Diamond Jim (1935). Edward Arnold.
31 Presente

10:00
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Good Morning Mr. Orwell
H George Burns
N **Movie:** Umberto D.
S Frank Sinatra

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
W **Movie:** Smithereens

11:00
4 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms
H **Movie:** Cat People

11:30
2 7 News
4 **Movie:** Kent State (1981). Talia Balsam. Ellen Barkin.
5 David Susskind
9 It Is Written
11 Honeymooners
13 Silk Screen
S **Movie:** Valley Girl

11:45
2 7 News

12 **MIDNIGHT**
9 **Movie:** The Gentle Rain (1966). Christopher George, Lynda Day George.
11 Star Trek
N **Movie:** Punishment

12:15
2 Sports Update
7 Sports Special
W **Movie:** Visiting Hours

12:30
2 **Movie:** Blood Feud (1973). James Stewart, Diana Ewing.
7 **Movie:** Winter Kill (1974). Andy Griffith, Sheree North.

1:00
11 Twilight Zone

1:05
H **Movie:** Valley Girl

1:10
S **Movie:** The Boogens

1:30
5 **Special:** Emergency. Examination of drought and starvation in Europe.
11 News

1:45
4 Mary Tyler Moore

2:00
9 Bonanza
11 **Movie:** The Doberman Gang (1972). Byron Mabe, Hal Reed.

2:15
4 Visiones

2:30
7 **Movie:** Cold Night's Death (1972). Robert Culp, Eli Wallach.

2:45
4 First Estate

2:50
H **Movie:** Billy Jack

3:00
9 World Vision
S **Movie:** Love Child

3:15
4 First Estate

4:00
11 Life Of Riley

4:30
11 Abbott & Costello

4:40
S Paper Chase

4:50
H George Burns

5:00
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:50
H Coming Attractions

# NEW YORK CLASSIFIED

*New York Classified is a weekly feature.* **Rates effective with the January 9, 1984 issue:** one-time ad, $28.75 per line; two consecutive ads, $24.00 per line per issue; three consecutive ads, $22.75 per line per issue; four consecutive ads, $21.50 per line per issue. Minimum ad, two lines. Add $12.00 for NYM Box numbers. Display classified ads are available at $353.00 per inch. Add 10% for reverse type. Complete rate card available. Check or money order must accompany copy and be received by **new closing (every Monday by 5 P.M. for issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

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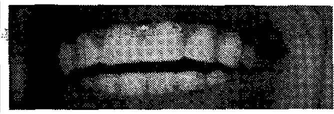

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**Hypnosis To Change Habits!**—Weight, smoking, concentration, self-hypnosis. Suzanne Wasser Simon, M.A. 348-1922.

## WEIGHT CONTROL

**Help For Emotional Eaters**—Every day! Weight loss therapist offers consultation plus daily telephone follow up. Successful clients for over 5 years. Many references available. Find out for yourself. Free private orientation. 212-683-7974.

**Lose 10-20 Lbs**—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

# NEW YORK CLASSIFIED

## WEIGHT CONTROL

**Weight Loss Guaranteed**—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regime. Twenty years in operation. Medically accepted. Pawling Health Manor,Box 401, Hyde Park,No. 2,NY.12538.914-889-4141.

**Women's Groups Forming**—Leader experienced therapist. NYC. 212-855-0550.

**Diet Assessment**—Find out through your personal nutrition profile whether your diet is making you or destroying you. Discover excesses and deficiencies. Brochure free. Contact Bio-Nutrition Institute, 104 East 40th St., New York, NY. 212-986-9385.

WEIGHT LOSS GUARANTEED
**Fasting, famous Traylor method**
**10% discount for FASTERS**
**Special Diets, FREE MASSAGES**
**Golf. . .Tennis. . .Lovely pool**
SETON INN SPA
**Wooded trails, limited to 40 guests**
**Lakewood Golf Course, New Jersey**
**(212)WO2-4360 (201)363-7733**

**Stop Emotional Eating**—Permanently Experienced counselor knows your frustration. Free consultation. 212-308-5891.

**The Classified Ad**—Use it to help your business do more business. 212-880-0732.

**The Greater Woman**—An exercise studio and weight counseling program for the larger woman. 212-860-3404.

## TRAVEL

**N.Y.C. - Miami $69.00**—Major airlines. Reservations/information. 212-476-3044.

## VACATIONS

**Head For The Hamptons Year Round**—Quogue Weather Vane Inn and Westhampton Motel. 516-288-2500.

## TRUCKERS

**Men With Van**—Anywhere, anytime, low rates, reliable. 212-539-9345.

**Light Panel Truck**—Trucking, pick-ups/delivery. 212-679-6423 anytime.

**Moving/Trucking**—Station wagon, van or 20'. Low rates. Reliable. 212-532-2333.

## WANTED

**Sell Us Your Furs**
**Highest prices paid.**
**We buy, sell & trade fine used furs**
NEW YORKER
FUR THRIFT SHOP
**822 Third Ave. (50th St.), NYC**
**(212) 355-5090**

**The Classified Ad**—Use it to help your business do more business. 212-880-0732.

## WORKSHOPS

**They Laughed When**—I told them I stopped smoking, but after 4 weeks. Seminar starting. Call 212-548-3087. Do it now!

# STRICTLY PERSONALS

**Beautiful Jewish Female**—Professional, 27 years old, slim, 5'7". Looking for nice Jewish guy for loving, lasting relationship. NYM Box A510.

**Problem**—Are you an interesting, lively, single woman in your 30's who enjoys film, theater, music, restaurants, etc. and wishes she had more female friends with whom to enjoy them? Solution, send me a note with phone and let's meet to see if we're compatible. NYM Box B159.

**Go Ahead, Make My Day**—Jewish exec, 32, seeks sudden impact with really together lady who's very pretty, very smart and very caring. I want someone who will appreciate me as much as I do them. I'm for real, are you? Please send photo, letter and phone. NYM Box B160.

**Successful Executive**—Handsome, married, 40, trim. Seeks slim, sensual, Manhattan woman for discreet silk and satin encounters. Send letter with phone, description and/or photo. NYM Box A511.

**European Decent Lady, 30**—In medical field, unpretentious, athletic, romantic, would like to meet well educated, cultured, fun-loving, attractive male, 30-39, for a meaningful relationship. Please respond phone/photo. NYM Box A512.

**Young 56 Woman**—Attractive. Interested in meeting pleasant, educated, intelligent man in 50s. NYM Box A513.

**Want To Meet**—A dynamic, educated, cultured, charismatic man, 55-70, who enjoys Lincoln Center, quiet evenings, travel, and golf and lives northern NJ or Rockland County. I am 50, professional, petite, vivacious and warm. Looking for a meaningful relationship. NYM Box A514

**Lady With Best Of Mind**—And figure seeks man who can paint a ceiling, open a clam and tell a Rothko from a Cezanne. If you are over 6', over 45 and brave, write! NYM Box A515.

**Beautiful Female Wanted**—(Preferably alive) who can be comfortable with kindness, warmth, wit, caring, generosity, consideration, respect and success. No loss of identity required. Must be 25-38, adorable, delightful, precious and capable of smiling. I am humble, handsome, real and the answer to your mother's dream. Only replies with photo will be answered. NYM Box A503.

**A Woman For All Seasons**—Sought by successful professional gentleman, 42, 6'2", slender, romantic, who enjoys his work, world travel, fine food, music, giving flowers, children, intimacy, collecting art for Manhattan duplex, etc. Desires to share life and love with bright, affectionate, tall, elegant, good-looking and together lady. Try writing, phone/photo appreciated. NYM Box A295.

**My Fantasy For '84**—A wealthy, intelligent, affectionate woman (35-50) for 52 year old sincere, creative, fun-loving divorced, single, white male for possible long-range relationship. NYM Box C483

**Former Prince**—Single white male 36, M.D., affectionate, witty, secure, warm, cosmopolitan, eclectic and a mensch. Seeks educated, sensitive, secure, sensuous, open minded, non-smoking, slim, attractive, unattached woman 25-35, for long term relationship and romance. Travel, theater, film, photography, classical music, mellow jazz, samba, beaches, sunsets, clouds, nature, sailing, cooking, dining, sauternes, risotto, oriental art, massages, Manhattan, Siberian huskies and understated elegance are my fancies. Must respond with letter, phone and recent photo. NYM Box C488.

**Attractive, Sophisticated Female**—Warm, sensitive, perceptive, considerate, single, Jewish, brunette, late 30's, seeks single caring, bright, successful, good looking, Jewish man 40 plus for friendship and romance. NYM Box C489.

**Jewish Man, 39**—I am open, caring, witty, very intelligent, tall, slender, attractive, non-religious, never married, a nonsmoker. I have a lot of love to give to an open, caring, slender, attractive, nonsmoking woman. High degree of intelligence, great sense of humor, desire to raise a family all essential. Children okay, but must be willing to have more. NYM Box A296.

**Gentleman, Early 50**—Athletic, virile, married but starved for love and affection seeks equally hungry lady, sensuous, uninhibited for long term, mature, discreet daytime affair. Firm, well proportioned body important. Photo. Box 1473, Englewood Cliffs, NJ 07632.

**Beautiful, Successful, Happy Lady**—Of 40, seeks loving, no strings romance with super achiever. NYM Box A298.

**It Could Be Magical**—Pretty, intellectual, artsy, athletic, divorcee, 45, wishes to hear from multi-dimensional man, 45-50, who plays high quality tennis and skis. PO Box 1174, New Canaan, CT 06840.

**I Have It All**—Class and looks, education, financial security, wit. I am stunningly black. What's missing is a self assured, professional, financially comfortable, gentle man, 45-55, who can savor elegance and simplicity. NYM Box B146.

**Stunning Stockbroker, 25**—Seeks Manhattan gentleman, 32-39, for possible relationship. Must be career orientated. Phone. NYM Box A293.

**Striking, Special, Sensitive**—Savvy, sensual female. Cultured, great looking, natural. I am 42 and still a believer in fairy tales. Missing from my life is a warm, loving, fabulously delicious man who is super-intelligent, professional, successful, affluent, witty, sexy and who would welcome and appreciate my intelligence, style, independence, wit, humor, creativity and professional success. It would also help if you were tall and handsome, but who's perfect? I love big cities, films, food, music, animals, sex, beautiful things, nature, travel, anything that's French. If you do too, please write about yourself. It's a jungle out there! Photo, phone, good letter a must. NYM Box A294.

**Striking, Slim, Northern Jersey**—Female, 30, seeking financially independent, Jewish professional man, 32-45, for committed relationship. Divorced men okay without children. Photo and bio a must. NYM Box A299.

**A Complete Package**—Beauty, brains, class, sensuality, warmth and sense of humor. Jewish female, 41, seeking intelligent, successful, sincere male, 35-50, who is capable of sharing and giving of self. Photo, phone, bio. NYM Box A500.

**You: Caring, Handsome**—Tall, 28-36. Me: warm, pretty, sensual, 29; Us: loving, honest. Bio/photo. NYM Box A501.

**Handsome Married Man**—45, sincere, seeks married lady for discreet meets. Box 75, Roch Park, NJ 07662.

**Professional Male**—31, 6', seeks slim, non-smoking woman 25-30, with warmth and sense of humor who loves sporting events, movies, playing tennis and discussing sports, politics and business. NYM Box C481.

**Pretty Woman**—Health care professional, 36, 5'7", seeks single Christian male for lasting relationship. Warmth, sincerity, loyality, sense of humor necessary. I enjoy music, travel, children, cooking, quiet times. Please send photo with letter. NYM Box C482.

**Gorgeous Woman**—Full of life wants to meet single, white male, 35-45, also full of life. NYM Box B151.

**Southern Blue-eyed Blond**—Pretty, 30, witty, successful, sincere, romantic, Jewish, fun! Are you a single Jewish man over 5'10", under 40 with above charms? Send phone/photo for "lasting love". NYM Box B149.

**Dentist, 28, Jewish**—Sensitive, down-to-earth seeks petite female for friendship and more. Photo/phone. NYM Box B141

**Successful Professional**—Male, 32, tall, blond and handsome. Have wide variety of interests, personable and extremely athletic. Seeking a total relationship. Photo preferred. NYM Box B147.

**Widow With Class**—And lots of love to give. 40's, Jewish, pretty, intelligent with sense of humor. If you are 47-55, intelligent, attractive, classy, warm and witty you won't be disappointed. Letter, photo, phone. Thank you. NYM Box B148.

**Yentl Wanted**—Are you a brilliant Funny Girl with The Impossible Dream: dare JA Prufrock; be a heroic Evita? I'm a maverick legal scholar/poet 27 addicted to The Real Things: People, tennis, Being Alive. NYM Box A297.

**Pretty Jewish Female**—Bright, fun, 32, seeks attractive, successful, sensitive, unattached man with a feeling for the arts who wants to enjoy an old fashioned romance. Bio/Photo please. NYM Box C491.

**If Your Name Is Marc**—With a "C" you're 35ish, divorced, tall, dark and probably wear glasses, please get in touch. A psychic told me we'd be a great couple! NYM Box A520.

**More Strictly Personal ads continued on next page.**

# STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Effective with the January 9, 1984 issue the advertising rate is $20.00 per line.** Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

**An Honest Assessment**—Very pretty, well-dressed, well cared for lady. Divorced, 33, self-supporting, self-respecting. Great wit, great eyes, great expectations (generally optimistic). My desire; good hearted, good-humored, good-looking man for steady, (but exciting) relationship. Have kids? Fine, so do I. An asset, not a liability. Return honest self assessment to NYM Box A516.

**Sincere, Tall, Handsome Man**—Professional, mid-30's, varied interests seeks warm, honest, affectionate, very tall woman (over 5' 10") for permanent, loving relationship. NYM Box C475.

**Manhattan Psychoanalyst**—Slender, attractive, unencumbered has time open on permanent basis for emotionally/financially mature man, 35-55, who's ready for romance, marriage, possibly procreation with the right woman. NYM Box B137.

**Aspiring Competitive Dancer**—White female, 27, 5'10", silver intermediate level. Addicted to aerobics and dancing. Desires advanced male partner for same. You are athletic, fun, a nonsmoker and have incredible endurance. Please reply. Photo/phone. NYM Box A289.

**I Am A Gentle**—Inwardly and outwardly beautiful woman in her 30's, completing a Ph.D in psychology. I enjoy long-term friendships, good conversation, reading and movies. I would like to meet a man who is affectionate, demonstrative, and somewhat athletic (as I am). Most of all I'm interested in developing a committed relationship with an intelligent, attractive man, likewise in his 30's, who has a sense of humor and is essentially happy in his life. NYM Box B138.

**Sophisticated Patroness**—Needed to show a small town Texas male around the Big City. Single, fun-loving, 38, WASP, sense of humor. Never been to NY, looking forward to visit. Please respond to PO Box 942, Baytown, TX. 77520.

**Seeking Endearing**—And enduring man. If you'd like a lady in her 40's, pretty, intelligent, athletic, and loving, why don't you answer this ad. PO Box 1124, Madison Sq. Sta. NY, NY 10159.

**A 10 (X5) Attractive Female**—Vibrant, brainy, caring. Looking for successful, warm, stable male friend. NYM Box A290.

**Ex-Flower Child Wanted**—By 33 year old handsome Jewish man. I'm a sincere, sensitive, and loving theatre composer and recording studio owner and engineer. I love music, theatre, movies, walking through the city and romance. You are 25-35, attractive, creative, bright, share similar interests and you're a little nuts. Photo, if possible. NYM Box A291

**Jewish Exec, 28**—Intelligent, successful, sensitive, energetic, witty, looking for a romantic relationship with young Jewish woman. Letter/photo. NYM Box B140.

**Beautiful Ph.D.**—38 years old, WASP, single seeks tall, nonsmoking, financially secure, professional man. NYM Box A292.

**Relatively Normal Man**—Seeks woman who likes Nightline, travel, ethnic food, films, country weekends. I'm 40. You're 30-40. Womanly figure preferred. Photo appreciated. NYM Box B152.

**RSVP If You Are 30 Plus**—Attractive, *professional, fun-loving, single Jewish* male interested in meeting a sensational, sultry, successful woman of 28. Photo/phone. NYM Box A505.

**Swedish American**—Very pretty, successful, Ph.D., L.I., Christian. Bright, affectionate, 5'5", 120 lbs., enthusiastic about skiing, travel, nature, cooking, music, "Op/Ed" page. Seeking single, secure male, 45-59. Must be tall and athletically built. Photo/phone. NYM Box A506.

**Brilliant, Affectionate, Handsome**—Wealthy investor, 3 Ivy League degrees, Manhattan mensch, 40, seeks beautiful, warm, happy, educated, unattached, cuddly upper-class Jewish lady, 28-36, to share life. NYM Box A507.

**Tall, Athletic, Single**—White, Christian male investment analyst seeks sensitive, professional American woman for lasting, participatory relationship. Let's explore the gentler side. My special interests include foreign affairs, skiing, home life, and prefer Christian, attractive, single, 5'5" plus, under 36 woman. Phone please. NYM Box B153.

**Green-eyed, Jewish Female**—28, redhead, has been busy developing career, has reorganized priorities. Looking for same, Jewish male, 30-40, with a touch of class! NYM Box B154.

**Attractive**—Jewish female, 28, who enjoys books, good friends, conversation, laughter, and tender moments. Looking for Jewish male, 30-40, to share the above in a spirit of honesty and sincerity without gains. NYM Box B155.

**Discriminating But Unpretentious**—Single white male, 33, lives Manhattan lifestyle which includes theater, ballet, and opera but is a dedicated athlete and outdoors lover. Seeks a female, 25-35, with similar interests who is looking for a lasting relationship. NYM Box A508.

**Vibrant NY Lady**—Tall, slim, attractive writer, lover of travel, theater, nature, animals seeks bright, warm, caring man of taste and wit, 40-53. NYM Box A509.

**Striking Blond**—Sophisticated, strong-willed, mature. Seeks unique friendship with mild-mannered gentleman, 30-55. Must be financially secure. NYM Box B157.

**Attractive, Chic**—Affluent, Italian born professional woman seeks stable, millionaire intellectual, 40's, for marriage. Photo/phone. NYM Box B139.

**Attorney, 38**—Seeks female kindred spirit with a sense of whimsy, a hint of mystery, and a touch of the sentimental. NYM Box B150.

**Pretty, Grass-Widow**—44, wishes to meet a gentleman for wining and dining. PO Box 1444 Englewood Cliffs, NJ 07632.

**I Am Real**—Outstanding, financially independent, handsome, top level chief executive, 50, warm, virile, youthful, intelligent, creative, witty, caring, emotionally sound, genuine, sensitive. Desires a very special lady having similar qualities. She should be incredibly attractive, adorable, 20 to 35, immaculate. Photo/bio/phone/ essential for reply. NYM Box B142.

**Attractive, Caring Female**—30, educator, enthusiastic, athletic, people oriented, trustworthy, marriage minded seeks professional, honest, energetic, warm, attractive, family oriented Christian man for a refreshingly, genuine relationship. Letter/photo/phone appreciated. NYM Box C477.

**Lovely Lady**—Spirited, compassionate, cultured and talented, professional woman would like to share the future with a man who is young at heart and a real mensch. I am slim, attractive, 55, 5'6", brown hair and green eyes, and I love life. I welcome a tall, slim, secure, quick witted, humorous, mature gentleman for a loving and caring relationship. NYM Box C478.

**Happy Nude Year**—Tall, professional, attractive, Jewish nudist male, 37, with great sense of humor and great personality seeks likewise single female, 25-35, to enjoy '84 with. NYM Box B143.

**Italian American Man**—Second generation, 29, single, who is loving, loyal, articulate, funny, handsome, successful and who understands and desires the peculiar joy of family and the 60-year marriage, while at the same time enjoys other pleasures, literature, art, travel, movies or just relaxing, seeks a woman with like qualities and interests. She is 23-30, pretty, petite or nearly so, and preferably of similar background. NYM Box C468.

**To A Man Of Joy**—Very pretty, 45, L.I. lady with joy in her life, joy in her work, joy in her family looking for caring and sharing man to enjoy it all with. NYM Box C479.

**Handsome Male, 28**—5'6" seeks female. Tommy G. Box 150, Elmont, NY 11003.

**My Female Counterpart**—Is thin, perhaps even skinny, 25-35, serious about health and fitness but with a hedonistic streak. I'm a long-time marathon runner but past the monomaniacal stage. Sometimes partying is more fun than interval workouts and sometimes chocolate mousse cake taste better than alfalfa sprouts. Let's allow our multifaceted personalities to articulate and quickly, before I lapse into cocktail party discussions of my resting pulse rate. NYM Box C480.

**Single White Male**—Late 30's, 5'8". Was successful in business. Now semi-retired. I want to travel and enjoy life and seek a single female companion with time and inclination to do likewise. I possess intelligence and kindness and prefer them in others. Non-smoker. No drugs. Will exchange phone or photo and biography sent to NYM Box B145.

**I Am Vulnerable**—To a loving relationship with an attractive, educated woman. If you are 28-32, Jewish, with a nice figure and a good sense of humor, a desire to marry and have beautiful and bright children, I would like to meet you. Please write and include photo. Non-smokers only. NYM Box C476.

**Are You A Single Man**—White, 30-40, educated, athletic and whose horizons span life's simplest to more sophisticated pleasures? If you appreciate traditional values (no drugs) and desire a serious, possibly permanent relationship, then this attractive woman, 31, who can offer same, is white, sensitive, warm, professional and eager to hear from you. Photo/bio a must. Will exchange. NYM Box A504.

**Stunning Blond, 51**—All woman. Warm, intelligent, professional, seeks caring, dependable, interesting financially solid Jewish gentleman. Someone special please respond. NYM Box A521.

**Skip This Ad Unless**—You are an exceptional, professional gentleman, 45-55, highly intelligent, fun-loving, witty, warm, successful and stable who seeks an honest relationship with a way-above-average auburn-haired, blue-eyed, incredibly attractive, slender woman in the early 40's with intelligence, education and a bank account to match your own. I am also a great listener with a variety of interests. I ask a lot because I have a lot to offer. If you've read this far, begin a great '84 by sending me your photo, brief bio and phone. NYM Box B161.

**Beautiful, Thin Chic Lady**—41, 5'4", 120, looking for Jewish gentleman 45-55, to share love of life. Photo, phone. NYM Box C492.

**Absolutely Good Looking**—In good shape, divorced white Jewish male, age 50, 6', 185 lbs., resides 80's East End Ave. with car. Would like to meet tall, volup*tuous lady with high heels and go on* from there. Send photo, phone and communicative letter. NYM Box A274.

**New Jersey Executive**—Affluent scientist, fun-loving, intense, 48, 5'9", separated, interested in relaxed laughter, wining, dining, intelligent conversation with attractive, serious Jewish lady 35-45, who is secure, unattached and financially settled, possibly leading to month in Europe in May or June. Photo/bio/phone are musts. P.O. Box 297, Sea Bright, N.J. 07760.

**Very Successful Businessman**—And exec. Distinguished, salt and pepper, rugged, 5'10", 170, Jewish and divorced, sensual and vibrant at 53 with a smashing apartment in Brooklyn. Seeking ultra-attractive and lithe female who is caring and sensuous, intelligent and witty from 21-40. Object: A mutually rewarding friendship. Photo a must and phone. NYM Box B120.

## ANNOUNCEMENTS

**Elise**—Yes! Phone number? Photo? "Real" NYM Box A241.

# APARTMENTS • CO-OPS • CONDOS

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops and condominiums, place your working real-estate ad in this section by calling 212-880-0732.

## APARTMENTS WANTED

**Relocating Fortune 500 Executives**—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

## APARTMENTS TO SHARE

**The Fair Share**—Roommate Center For Co-living. Remarkable women-exceptional men. 145 E. 49. St. 212-751-1212.

## APARTMENTS/EXCHANGE

**Sutton Place Apartment**—For house with pool. 1 hour N.Y.C. Preferably Ct. May - Sept. 212-533-8877.

**Woodstock Home**—For N.Y.C. apartment Feb. 1 - Apr. 1. 914-679-9119.

## CO-OPS/CONDOMINIUMS

**Selling Your Co-op?**—We have many foreign investors and corporations looking for co-ops and condos to invest in. 212-935-8730. Ext. 4 Broker.

**The Classified Ad**—Will help you sell your Co-op/Condo. Especially when your working classified ad is ordered to work in every issue of New York Magazine. Effective advertising is consistent advertising. Call 212-880-0732.

## BUSINESS SPACE AVAIL.

**Greenwich Village, Patchin Place**—Superb townhouse suitable for business or living. 10 rooms, private garden, woodburning fireplaces. Just renovated. Located on tree lined private street. Asking $4500/month. Morgan Holding Co. 212-752-5950.

## HOUSES TO EXCHANGE

**L.A/N.Y.**—5 bedroom, 5 bath, swimming paddle tennis, air conditioned, car available. For period of Olympic Games. Hancock Park area. Will consider N.Y.C., L.I., CT., Cape. 213-681-0889. Ext. 8411.

## SUMMER RENTALS

**Nantucket Island**—Prime house rentals and sales. Best selection now. 2 week rental minimum starting st $1000 per week. The Maury People. 617-228-1881.

## WINTER RENTALS

**Aspen House**—2 bedrooms. In town location, magnificent view. $150/night. Five night minimum. 303-322-7697, 861-7055.

## SUBLETS

**A Film Producer**—Seeks city apartment, Short or long term. 212-719-3527. References. Call Al Bruce, broker. Free to list.

# TOWN & COUNTRY PROPERTIES

*Town & Country Properties is a Weekly Real Estate Section* limited to Display Ads only. Display Ads are sold by the inch. **Effective with the January 9, 1984 issue the rates for this section are as follows:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

### APARTMENTS TO RENT OR SELL?

**We specialize in corporate relocation in Manhattan and have a variety of apartment needs for furnished and unfurnished apartments, moderate to higher priced. We welcome your listings and know you'll be comfortable with our staff and services!**

**TOWNE-EAST MANAGEMENT CO. INC.**
Ira L. Levinson, Broker
230 Park Avenue 212-986-6887

PELHAM PELHAM MANOR

### QUITE A FIND

**English tudor, 1st offering, prime loc, brick, slate roof, C/H, grac liv rm/fplc, formal din rm, mod eat-in kitch, summer den, 5 lg bedrooms, 3½ baths + extra guest quart, great outdoor privacy incl 40' × 20' swimming pool, short walk RR—must see. $375,000**

**ANN DE SANTIS, REALTOR**
4550 BOSTON POST RD. 914-738-1360

### SUTTON PLACE CO-OP

**6 mint condition, spacious rms in pre-war bldg. 2 masters, 3 brand new marble baths, new mod kitch, thru-wall A/C, WBFP & river views. Marvelous value w/maint under $1000. Call**

STEVEN WALSH 832-5580
Douglas Elliman Gibbons & Ives

Manhattan's East 70's Penthouse

### MODERN ROMANCE

**A most dramatic one bedroom. With two terraces, it sparkles on the edge of the night skyline. This apt. is completely furnished with sleek, exquisite decor and has absolutely everything. Asks $340,000.**

Call: The Co-operative Dept. 212-688-8700
**WILLIAM B. MAY CO.**

### BUCKS COUNTY ON THE DELAWARE

**The home, carriage house and the long forgotten but still charming river cottage are nestled between the canal and the river. Cathedral ceilings, spacious decks with beautiful river views. Romantic and peaceful. $230,000.**

**David C. Kurfiss Real Estate**
Box 245, New Hope PA. 18938 (215) 794-3227

Stamford/Greenwich, Connecticut

### STUNNING

**The "EYES" have it! This luxurious Contemporary is eye-appealing & eye-pleasing. 4 bedrms (master has his & her baths), 3½ baths. A warm fireplace in the liv rm & one in the comfortable family rm. Lovely acre in choice location. $405,000**

**Country Homes**
2700 Summer St. 203-348-8565

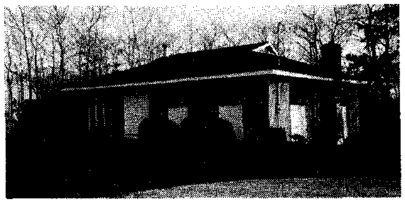
### CATSKILL SKI COUNTRY

**New Mt. Top Log House available for seasonal rental 1/15/84, spectacular view—close to 4 ski slopes—$800. per mo.**

**Mt. Side custom Cedar Chalet, bathrm: redwood sauna, shower, sunken tub, lava walls, lounge chair to overlook valley. Bluestone floors, full basement, spacious deck, on 10 evergreen acres overlooking Pepacton Reservoir—$95,000. Terms w/owner.**

**Fine secluded 268 ac. Mt. Top farm, stonewall-lined meadows & hardwood forest, large fish pond, excellent 4 bedrm. house, 1½ bath. A classic beauty—$165,000.**

**REDMOND AGENCY**
Route 28, Arkville, New York 12406
914-586-2696 Closed Sunday



### Wainscott Cottage

**3 bedrooms, 1½ baths, charming light living room with woodburning stove. Sunny deck in the woods. Very well worth $130,000.**

Talk to
**Tina S. Fredericks Realty**
East Hampton, N.Y. 516-324-4418

**60's EAST 8 rooms/TERRACE**

### DRAMATIC EXCLUSIVE

An ever changing panorama of City and Central Park views from every room of this outstanding offering. Breathtaking gallery with floor to ceiling doors on to terrace. ALL rooms beautifully proportioned with high ceilings and exciting environment that glows night and day. $1,400,000. Mrs. Sharp for details.

**RESIDENCE ............ (212) 879-6797**
**OFFICE ............... (212) 534-4500**
**LOIS LAWRENCE ASSOCIATES**

SUTTON CO-OP

### EXCLUSIVE NEW LISTING

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# NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 494

BY MARY ANN MADDEN

> A woman sits at a bar drinking a large martini. She glances admiringly at herself in the mirror. A voice comes from the martini glass saying: "You're gorgeous!" "You're dynamite!" "You're the greatest!" Above the bar we see a sign: "5 TO 7 P.M. COMPLIMENTARY COCKTAILS."

**Above, an artless cartoon. Competitors are invited to devise an original cartoon and describe same in 75 words or fewer.**

**Results of Competition 491,** in which you were asked to define familiar phrases or names in which one letter has been changed.

**Report:** Many culled, few chosen. Very many, in fact. Thus, soft, let us to the repeats, only a few with definitions: Hell Is for Herpes—germs of endearment. Terns of Endearment—lovebirds. Attila the Hon. Gone With the Wino. Gone With the Wand. Quoth the Maven. The Right Snuff. The Right Stiff. The Darned Don't Cry—film edited for TV. Dristan und Isolde. Much Ado About Noshing—a word to the wide. Cogito Ergo Mum. Porky Park. L'Etat C'est Mom. 'Tis Better to Give Then to Receive. La Cage aux Filles. Lentyl. Dentyl. Now Is the Winner of Our Discontent. Again, now is the winner of our discontest:

**First Prizes of two-year subscriptions to "New York" to:**

THE HOUSE OF THE SEVEN TABLES—intimate Gothic restaurant. Reservations a must.
*Anita Bennett, Los Angeles, Calif.*

HOOKING FOR MR. GOODBAR—if you think finding him was rough, try working for him.
*Ellis Schein, Reading, Pa.*

THE BEST BEARS OF OUR LIVES—let's see . . . Yogi, Gentle Ben, Smokey, Ling Ling, Pooh . . .
*Dean Johnson, Orlando, Fla.*

**Runner-up Prizes of one-year subscriptions to "New York" to:**

ANNA AND THE KING OF SPAM—owners of an East Side deli.
*Candy Wolfson, Teterboro, N.J.*

HONK SOIT QUI MAL Y PENSE—medieval bumper sticker.
*Jill Martinson, Wheaton, Md.*

ARISTOTLE CONTEMPLATING THE BUTT OF HOMER—long suppressed Rembrandt painting.
*Pericles Crystal, Scarsdale, N.Y.*

**And Honorable Mention to:**

THE MAN IN THE GRAY FLANNEL QUIT—just couldn't compete with the polyester crowd.
*Martin Blume, Sayville, N.Y.*

DIAL K FOR MURDER—without my glasses I can't see a thing.
*Bunty Justin, Balbos Island, Calif.*
*sp. mention: Ray Wilkerson, N.Y.C.*

THE FIRST DEADLY SIP—the hemlock maneuver.
*Kristin Solomon, Arlington, Va.*

EDWARD, DUKE OF CORNBALL—Clown Prince of England.
*Debbie Bennett, N.Y.C.*

TEN CENTS A DANTE—sale at Sotheby's.
*Steven Oirich, N.Y.C.*

LES FLEURS DU MEL—Mel a vendu son dîner et il est devenu fleuriste.
*Ghislaine Bauernfreund, N.Y.C.*

THE CASE OF AMONTILLADO—come on in—the party's downstairs.
*Alan S. Abel, Washington, D.C.*

THE NUTTRACKER—ballet depicting the life of Sigmund Freud.
*Judy Mostowitz, Brooklyn*

KING HENRY VIP (1457–1509)—the first Very Important Tudor.
*Deanna Wood, Pittsburgh, Pa.*

THE HOUSE AT POSH CORNER—home of Winnie the Prep.
*Robert H. Nult, Riverside, Conn.*
*similarly: Nancy Dow, Sterling, Va.*

SPADE & ARCHER, PRIMATE INVESTIGATORS—monkey on your back? We'll find him.
*Kenneth Moss, Whitestone, N.Y.*

THE POSTMAN ALWAYS SINGS TWICE—1.) "Stormy Weather" and 2.) "I'll Get By."
*W. H. Richardson, Peace Dale, R.I.*

ON THE TATERFRONT—long-awaited sequel to *The Recession Potato Murders.*
*Michael Swofford, Kansas City, Mo.*

SCARFAPE—Bonzo goes to college.
*Viktor Blume, Sayville, N.Y.*

THE GULP OF MEXICO—tequila.
*Mrs. Mildred Benham, Lakewood, Ohio*

A FACE WORSE THAN DEATH—Medusa's uglier sister.
*Ruth Savitz, Elkins Park, Pa.*

THE LOCH NESS MOBSTER—seldom seen gangster whose mug shots are always a blur.
*Roy Siegel, Davie, Fla.*
*similarly: Anita Saunders, Bayside, N.Y.*

THE SAGA OF BABY DIVIDE—the story of Solomon.
*Dinnie Martinson, Wheaton, Md.*

JANE TYRE—plain English girl has a flat shortly after leaving Rochester.
*Tom Morrow, N.Y.C.*

EINE KLEINE YACHT MUSIK—boat song from *The Magic Fleet.*
*Karen Bracey, Burke, Va.*

THE BLUR ANGEL—featuring the hit song "Fallingnlvagn."
*B. C. Dreyer, Chicago, Ill.*

SWANK'S WAY—Proustian view of the cufflink heir.
*A. T. Hannett, N.Y.C.*

FROM SEX TO SHINING SEA—Club Med.
*Donald Silberstein, Waterford, Conn.*

FRANCIS THE TALKING MOLE—WWII double agent discovered in the Administration of Secret Services (A.S.S.).
*James Bell, Alexandria, Va.*

NOTHING'S CERTAIN BUT DEATH AND TAXIS—and you can't always depend on taxis.
*Grace Katz, Rutland, Vt.*
*similarly: Allen M. Cobrin, Massapequa, N.Y.*

SPARE THE ROO—at these prices, you won't see too many more.
*Brian Bracey, Burke, Va.*

YOU'RE THE BREAM IN MY COFFEE—I noticed something brackish.
*Molly Yonderhill, N.Y.C.*

NOME WASN'T BUILT IN A DAY—two, maybe.
*Sal Rosa, N.Y.C.*

FUTURE HOMETAKERS OF AMERICA—junior chamber of foreclosure.
*Kathy Staff, Plymouth, Mass.*

HASTE CUISINE—French fast food.
*Scott Martinson, Wheaton, Md.*

THE CAT HAS NINE FIVES—man, like he couldn't make change for a fifty at *all.*
*Shirley Siegel, Brooklyn*

S & M—the chocolate candy that hurts in your mouth, not in your hand.
*Bill Amaro, Ossining, N.Y.*

RIPLEY'S BELIEVE IT OR NOD—amazingly boring trivia.
*Karen Nash, Newport, R. I.*

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THE NUKED AND THE DEAD—handbook of modern warfare.
*G. A. Haessly, Brooklyn*

DIRTY HARDY—Clint Eastwood in an X-rated version of *The Return of the Native.*
*Richard P. Monley, Birmingham, Mich.*

THE MOUSECRAP—sure it's been playing in London for 31 years, but is it any good?
*Peter G. O'Connor, Brooklyn*

LADY WINDERMERE'S FAT—Joan Rivers performs in Britain.
*Jean M. Jackson, Broken Arrow, Okla.*

ASSOCIATED PREPS—the old-boy wire service.
*Kathy Hakim, Flushing, N.Y.*

POI BETA KAPPA—honor society, University of Hawaii.
*Allison Staff, Plymouth, Mass.*

SIMPER FIDELIS—Roman toady.
*Pat Doerning, Alexandria, Va.*

I CELEBRATE MYSELF AND ZING MYSELF—manic-depressive.
*Catherine Roach, N.Y.C.*

MAGIC DEPRESSIVE—Dour Henning.
*Mary Corrigan, Pawtucket, R.I.*
*similarly: Evan Edwards, N.Y.C.*

APRES MOT LE DELUGE—*The Story of Noah* will return after a word from our sponsor.
*Joel Crystal, Scarsdale, N.Y.*

DOLT, RINEHART & WINSTON—publishers of *Mistral's Son.*
*Lydia Wilen, N.Y.C.*

BARFING DOGS DON'T BITE—they probably don't walk and chew gum at the same time, either.
*Esther Klein, North Caldwell, N.J.*

THE EMPEROR'S FEW CLOTHES—few? Why he was practic'lly nekkid.
*Ruth A. Miller, New Rochelle, N.Y.*

VENERATION OF VIPERS—snake worship.
*Lori Martinson, Wheaton, Md.*

THE TONI AWARD—you'll never guess who won it.
*Ellen Burr, Truro, Mass.*

DOCTOR JEKYLL AND MR. HYPE—fame eludes a young medical man until he acquires a dynamic press agent.
*Jack Sharkey, El Toro, Calif.*

IS PARIS LURNING?—yes, but spelling is her downfall.
*Amy R. Bloomfield, Jersey City, N.J.*

MAYBE HE'S DEAF—compilation of results—often hilarious—of presidential press conferences.
*Ray Delaney, Allston, Mass.*

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**Competition Rules: POSTCARDS ONLY.** One entry only should be sent to Competition Number 494, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 27. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 20 issue. Out-of-town postmarks are given three days' grace. Postcards only, please. ■

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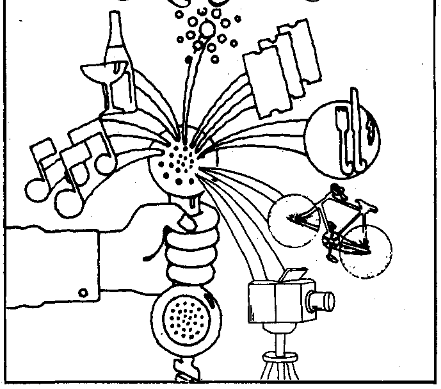

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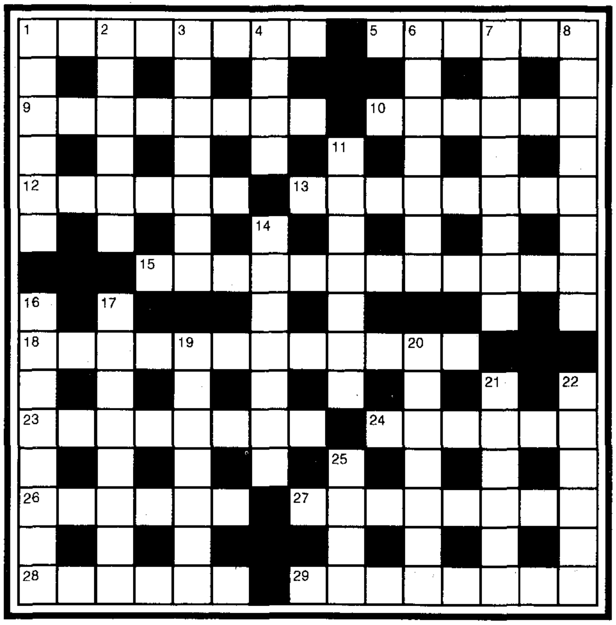
# 'SUNDAY TIMES' OF LONDON CROSSWORD

**Across**

**1** Moral advocate working through public relations to every individual with some hesitation. (8)
**5** Light wood to many has its own special fragrance. (6)
**9** Pastime's just about at an end in seconds. (8)
**10** Almost give equal portions on leg to the girl. (6)
**12** Quick upper-class codes in currency. (6)
**13** Gem of a firework! (8)
**15** Strong and heated perhaps by the fire from a monstrous mouth? (7, 5)
**18** Coped nicely with a revised version of big book. (12)
**23** Liberal's preparation for shaking? (4, 4)
**24** Tell a story about having died! (6)
**26** A little short of being everything by which Tom's upset. (6)
**27** VIPs need no supporters. (8)
**28** Exclamation gets right fool in trouble. (6)
**29** Dress revealing blades. (8)



**Down**

**1** Love favourite drink in vessel, or vice-versa? (6)
**2** Anticipate laying out former piano and the rest in a way. (6)
**3** Dog gets the German fish dish. (7)
**4** Common food taken with mixed beverages. (4)
**6** Longing for this art edition. (7)
**7** Holy man joins religious extremist, being a wanderer. (8)
**8** Triumphal monument possibly in Belgian town of the kings. (8)
**11** You wouldn't want it in the works in bridge. (7)
**14** A justification for being stranded. (7)
**16** Memorial by church ruined on path. (8)
**17** What a noise it makes with racers going wild all round me. (8)
**19** Firm armies looking after the party together. (2, 5)
**20** Just the cure for hotheads? (3, 4)
**21** Dreadful falsehood the golfer abhors. (3, 3)
**22** Muddles in catering establishments. (6)
**25** Liquid emanating from black fuel. (4)

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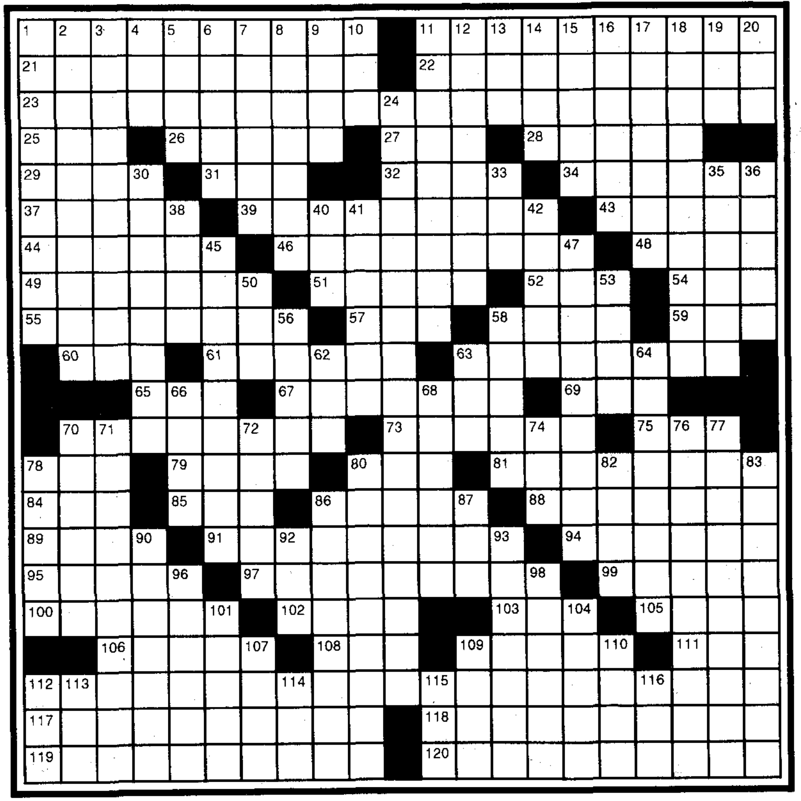
# 'WORDS, WORDS, WORDS': 'CUE' CROSSWORD / By Maura B. Jacobson

**Across**

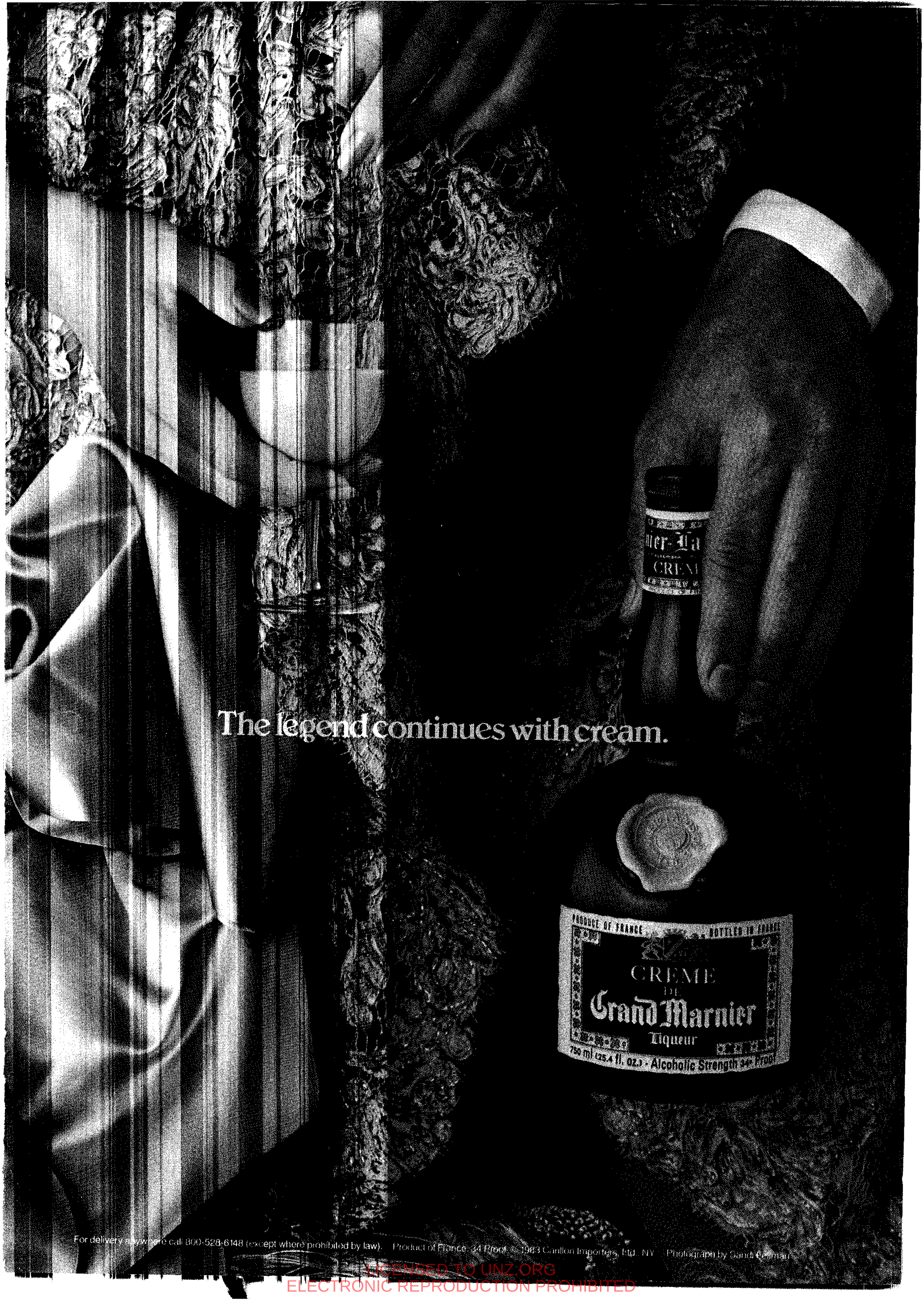
**1** Limiting factors
**11** Classified, in a way
**21** Like secret rites
**22** White House room
**23** Lexicographers
**25** Genre
**26** Bête ——
**27** Norse goddess of healing
**28** Big Dipper's neighbor
**29** Russ. aircraft
**31** Matching pieces
**32** Is dripping wet
**34** Provoke
**37** Dame Edith
**39** Moscow parade ground
**43** Utters, Biblical style
**44** Genus of mollusks
**46** Kind of skiing
**48** Tony of golfing fame
**49** Pond creature
**51** Goes to sea
**52** Vat
**54** Digits, for short
**55** Curling the lip
**57** Mata Hari, e.g.
**58** Cauterize
**59** Between Mao and tung
**60** Escalator abbrs.
**61** French merriment
**63** Most regretful
**65** Columnist Landers
**67** Magic lamp owner
**69** V times CXXII
**70** Silvery chemical element
**73** "—— Fables"
**75** Stock prices at issuance: abbr.
**78** Bacheller hero
**79** Superman's alter ego
**80** Boxing great
**81** Clan units
**84** Dusk: poetic
**85** Compass pt.
**86** Bard
**88** Be handed on, as responsibilities
**89** One on the move
**91** Resulting from shock
**94** Carpenter, often
**95** Medicine from lily plants
**97** Smooth variety of carbonate
**99** Comedian Arnold
**100** —— manger (dining room)
**102** Wine city of Italy
**103** Forty winks
**105** Situated: Fr.
**106** Trafficked
**108** For what —— worth
**109** Delayed bedtime
**111** One-time educators' org.
**112** Lexicographer's example
**117** Higher bidder
**118** Keeping
**119** Uncouth
**120** Swamp growths

**Down**

**1** Gables over doors
**2** "—— breathe!"
**3** Grassless landscaping
**4** Big Business monogram
**5** Chow ——
**6** Endings for switch and sock
**7** More minuscule
**8** Two-handed card games
**9** Uncommon
**10** Wily
**11** With abundance
**12** Highway crossing
**13** Fond du ——, Wisc.
**14** Smelly
**15** Lions' greetings
**16** Same as B-naturals
**17** Government functionary: Sp.
**18** Causes loss of direction
**19** External prefix
**20** Before Moines or Plaines
**24** Use of long words
**30** Fires upon from cover
**33** —— Lanka
**35** Greatest effort
**36** Stage of progress
**38** Warehousing, short style
**40** Washington abbrs.
**41** California volcano
**42** Stage direction
**45** Wheel tune-up
**47** Sentries
**50** Former queen of Spain
**53** ——-a-brac
**56** San Francisco team member
**58** "—— Kong" (1933 sequel)
**62** Culbertson of bridge
**63** Junior's sibling
**64** Adventures
**66** Famed Louvre statue
**68** Believers of a sort
**70** Small ring of color
**71** Former Supreme Court epithet
**72** Singletons
**74** Inflate, as an expense account
**76** Wicked acts
**77** 98 pounds, in Britain
**78** Painter of ballerinas
**80** Ticket takers
**82** Marsh elders
**83** York and Bilko
**86** Exteriors
**87** Waiter's bonus
**90** Memorize again
**92** Auto club insignia
**93** Rummy's relative
**96** Spiritualist session
**98** Drumbeat
**101** Rite site
**104** Jewish festival
**107** Cultivate
**109** Snick and ——
**110** Amazon Indian
**112** Kompong ——, Cambodian city
**113** Le Gallienne
**114** Diminutive suffix
**115** Weep, in the Highlands
**116** Logos' kin: abbr.



Solutions to last week's puzzles appear on page 100.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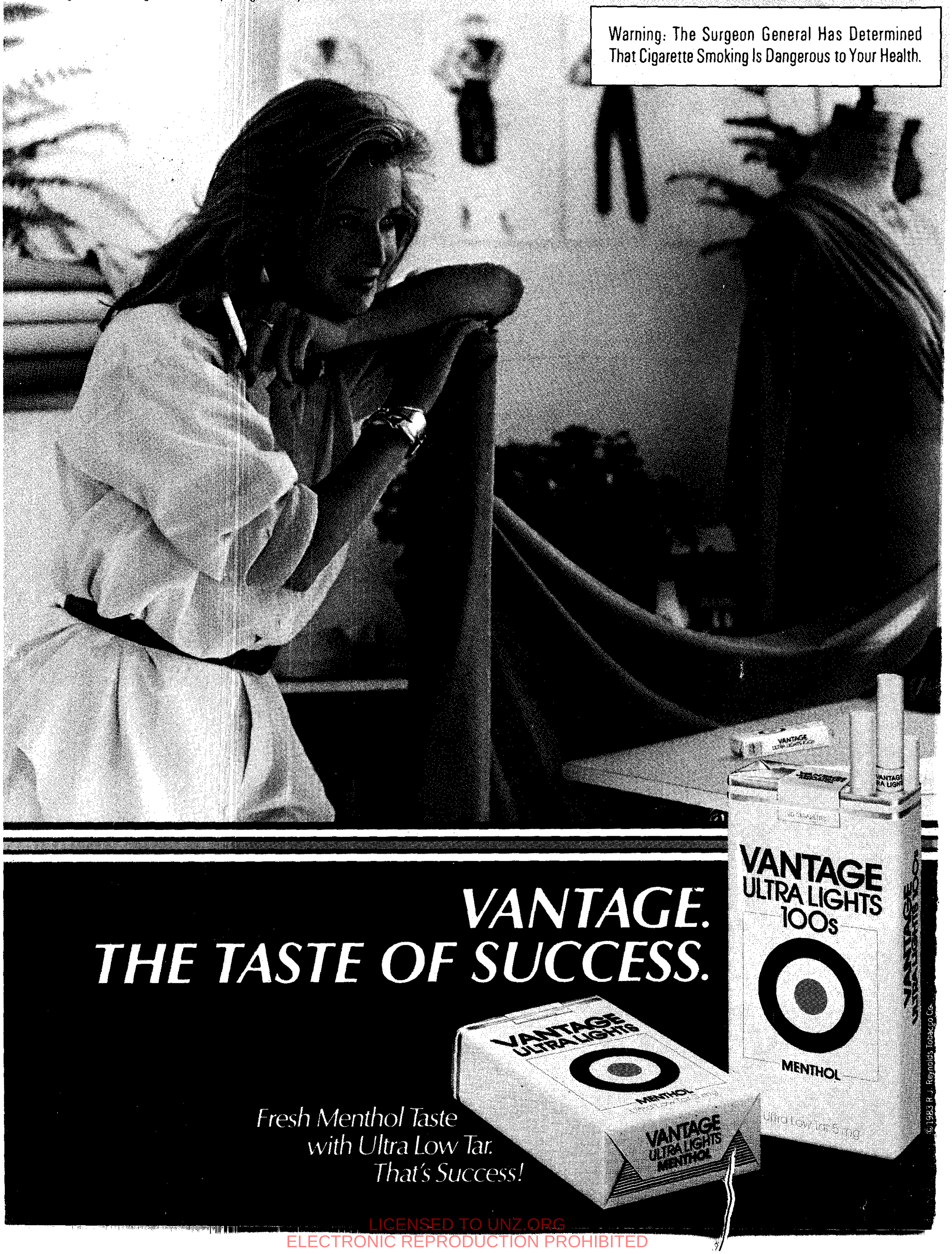
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